BREAKING DOWN BARRIERS: USING BIBLICAL PERFORMANCE ARTS AS A SOURCE OF TRANSFORMATION AT MARINERS' TEMPLE BAPTIST CHURCH

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ABSTRACT

BREAKING DOWN BARRIERS: USING BIBLICAL PERFORMANCE ARTS AS A SOURCE OF TRANSFORMATION AT MARINERS' TEMPLE BAPTIST CHURCH

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This study focuses on using the Sacred Arts Ministry of Dance and Drama as an evangelistic tool to reach people beyond the four walls of the church. The challenge is to develop ways to bring the ministry to life in the body of Christ through Bible engagement and to use it as an evangelistic tool in sharing biblical performance arts, for which I have a passion.

As the Minister to the Sacred Arts of Dance and Drama at Mariners' Temple Baptist Church (MTBC), I have witnessed tremendous spiritual growth in the body of Christ at Mariners' Temple Baptist Church (MTBC) since 2007. The overall focus of this project was not only to minister to the body of Christ within the four walls of the church, but also to reach those beyond Mariners' Temple. The challenge was accomplished by engaging the members of the Sacred Arts Dance and Drama Ministry with the Bible through movement and by reaching out to, attracting, and inviting "outsiders" to participate in the ministry. I was appointed as the executive minister to dance and drama. As I began to be directly involved in the ministry, I participated as a writer, a dancer, an actress, and the executive director. Additionally, the set and design technician and stage crew manager helped bring about distinctiveness between the participants and myself in the developmental stages of this project.

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There are many people that God has placed in my life to share with me timeless words of wisdom, particularly, my mother, the late Ms. Carrie Mae Carter Brown.

Among the wise sayings she often repeated were: "Knowledge is power and power is knowledge," "Only the strong survive," "You can be anything you want to be, all you have to do is just put your mind to it and do it," and "A mind is a terrible thing to waste." My mother wanted these truths to be ingrained in her children's lives. She also told us that "ain't" and "can't" were not to be used in our vocabulary, and as far as she was concerned, they were not in the dictionary. Hearing these things from my mother helped me to focus on the positive and on how to strive to receive and achieve those things that were and continue to be important to me. Learning these things from my mother helped me to stay focused, knowing that "I can do all things through Christ who strengthens me," (Philippians 4:13, NKJV).

While taking on the challenge of completing this demonstration project "Breaking Down Barriers: Using Biblical Performance Arts as a Source of Transformation at Mariners' Temple Baptist Church," I was reminded of the African proverb, "It takes a village to raise a child." This proverb gave me insight and helped me to realize while doing this demonstration project that it takes a team to help make any endeavor come alive.

I would like to thank my professors and mentors at New York Theological Seminary and NIDA the American Bible Institute for their assistance in helping me to bring this project to life. Thanks to Dr. Dale T. Irvin, my former professor in the MDiv

¹ I used this particular version of the (NKJV), because it expressed the name Christ in it, instead of the word "Him" that is recorded in the (NIV) version.

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I give special thanks to my daughter, Ms. Kalisha Brown, choreographer and director of Sacred Arts Crown Jewels Dance Ministry; and Deacon Adrianne Grimes-McBain, administrator of Crown Jewels Dance Ministry and the Crown Jewels Dancers. I give special thanks to Lay Minister Kyesha Turner-Roman, director of Sacred Arts Anointed Acts Drama Ministry as well as the ministry's cast members and volunteers. I give thanks to my former pastor and former Ambassador of International Religious Freedom Dr. Suzan Johnson Cook for her many words of encouragement and also for believing in me. Thanks to my prayer partners and friends, Minister Angela Keller, Ms. Gloria J. Moore, and Pastor Kevin Capers for your many prayers, words of encouragement, love, and support.

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give special thanks to my husband, Deacon Clyde M. Brown; my sons, Kwasic, Kareem and daughter-in-law Kelly; my spiritual son, Bobby; and my cousin Gloria for their love and support in allowing me to take time away from them to concentrate on writing this dissertation. To my nephew and niece, Ramon and Anita, and their children, Nia and Raquan, for allowing me to use their home as a sanctuary while writing this dissertation. Last but not least, I thank God the Father Almighty for giving me the ability to accomplish my educational goal.

I dedicate this project to my grandchildren, Jason, Chris, Emma, Olivia and the memory of my grandson, Joshua.

PREFACE

This demonstration project is about Mariners' Temple Baptist Church and its Sacred Arts Ministry of Dance and Drama. My interest in the Sacred Arts Ministry of Dance and Drama developed from my experiences as a spiritual performer of dance and drama. I love to perform in dance and drama, because it touches my heart. In order for one to become successful in any area of interest, one must have a passion for it, and I have had a lifelong passion for the arts.

In fact, dance and drama have been integral parts of my life from the age of nine years old. For years, I have been reciting poetry, dancing to poetry and music, writing and acting in plays that I created for the church and organizations outside of the church. An example of the latter was an assignment my classmates and I had for an eighth-grade home economics class at my junior high school, Southwest Junior High in Macon, Georgia. Each of us had to choose a Mother Goose story, create a skit based on that story, and play all of the characters. We also had to invite a toddler and his or her parents to our class to watch it. My skit was based on the "Three Little Pigs.

My name itself, Wanda, is connected to my gift of dancing and acting. I once asked my mother why she named me Wanda. She said that while she was carrying me, I moved tirelessly in her stomach. According to Yvonne Navarro, author of *First Name Reverse Dictionary* the name Wanda means lithe, shepherdess, slender, and wanderer.² The *Merriam-Webster Dictionary Online*³ and *The Free Dictionary Online* indicate that

² Yvonne Navarro, *First Name Reverse Dictionary: Given Names Listed by Meaning* (Jefferson, NC: McFarland & Company, 1993), 263.

³ Merriam-Webster Dictionary Online, s.v. "wander," http://merriam-webster.com (accessed May 14, 2013).

the word *wander* is a verb meaning to flow, get around, move around, revolve, rotate and travel.⁴

Based on these definitions, my name Wanda is also connected to the words evangelism or evangelists. Evangelists are people who often wander travel from place to place sharing the good news of the Gospel. The "Baby Names" section of the website, She Knows.com® indicates that people who have this name have a deep inner desire for love and companionship, and want to work with others to achieve peace and harmony. Ouida, a nineteenth-century author, wrote a novel entitled *Wanda*. Ouida describes Wanda as a beautiful woman of high rank and wealth, living in an ancestral castle in the mountains of Austria. Wanda is also characterized as "the soul of hospitality," steeped in the traditions of honor and chivalry, meaning she was compassionate in how she treated people.

This book was so popular in its time that it was made into a play and an opera.

Although the word *evangelism* in itself was not used in this book, however, the mythologies of evangelism were used throughout the book. It became an evangelistic tool to show audiences how to love even in the midst of pain and sorrow.

The *Merriam-Webster Online Dictionary* defines evangelism in these terms as "the revival of a personal commitment to Christ" or having a "crusading zeal." In order for one to do as Jesus instructed in Matthew 28:19-20 (KJV) —"*Go ye therefore, and*

⁴ The Free Dictionary Encyclopedia, s.v. "wander," http://thefreedictionary.com, (accessed May 14, 2013).

⁵ "Baby Names," http://sheknows.com (accessed May 10, 2013).

⁶ Ouida, *Wanda*, vol. 1 (London: Chatto and Windus: 1883) 89, https://archive.org, (accessed May 10, 2013).

⁷ Merriam-Webster Dictionary Online, s.v. "evangelism," 1996. http://merriam-webster.com, (accessed May 14, 2013).

teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and lo, I am with you always, even unto the end of the world Amen,"—one must have a love and compassion for God and for God's people all over the world.

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INTRODUCTION

This dissertation on dance and drama is a very important project. It is important because from the age of nine, I had an interest in the area of drama, dance and singing within the religious setting. Growing up in Macon, Georgia during the 1960s and 1970s, there were not too many dance or drama studios that were available for Blacks to receive theatrical training. To my knowledge, the Douglass Theatre was the only place for Blacks to get theatrical training and enjoy live entertainment. Located in downtown Macon on Broadway (Dr. Martin Luther King Jr. Blvd), the theater is named after its original owner, Charles H. Douglass.

According to the "Introduction to the Douglass Theatre in Macon," Charles Douglass was born on February 17, 1870.⁸ He was considered to be a hardworking young man during the early years of his life. After the death of his parents, Douglass supported his two sisters while they attended school. In 1898, he began his business career. He worked as the director of the Georgia Loan Savings Company from 1901 to 1905. During that time, he also invested in other companies, such as the Ocmulgee Park Theatre, which he managed from 1904 to 1906, when he sold the theater's lease. He also organized and managed the Minstrels and Comedy Company from 1907 to 1911, when he sold his

⁸ Edward A. Johnson, "Introduction to the Douglass Theatre in Macon," *The Blues, Black Vaudeville and the Silver Screen, 1912-1930s: Selections from the Records of Macon's Douglass Theatre,* (Athens, GA: Digital Library of Georgia: 2005), http://dlg.galileo.usg.edu/douglass (accessed May 20, 2013).

interest to his partner, Peter Worthey. The experience and contacts Douglass gained during this time would help him greatly when he opened the Douglass Theatre in 1912.⁹

The Douglass Theatre was highly successful. Many African American artists performed there. According to a source on the theater's website, Otis Redding got his start at Douglass Theatre, performing in "The Teenage Party," a talent showcase where many local performers received exposure. Ma Rainey, Bessie Smith, Cab Callaway, and Duke Ellington also performed there on a regular basis. In 1972, the Douglass Theatre went out of business but reopened to the public in 1997 as a historical site open to all races and cultures. As of today it is still booming with popularity, hosting events, films, and live performances.

Many Black churches in the south created meaningful ways of using training techniques of dance and drama within their own cultural context. In addition to books of plays and skits that were written by Eurocentric authors, they also used material they created and wrote based on the Bible. The majority of their plays from the Bible were geared for Christmas and Easter and other special services.

The first play that impressed me and inspired me to enter the theatrical field was a play called "The Crucifixion of Jesus" written by my aunt, Willene Smith, in the late 1960s. Although, she never had this play published, it was a good play because it brought

⁹ Johnson, "Introduction to the Douglass Theatre in Macon."

¹⁰ "Douglass' Vision and the Theatre...A Venue for Black Entertainers, Pride for the Community," http://www.douglasstheatre.org (accessed May 13, 2013).

¹¹ "Douglass' Vision and the Theatre...A Venue for Black Entertainers, Pride for the Community."

¹² Ibid.

the Bible to come alive to the congregant. It was performed at my home church, Smith Street Baptist Church.

Another place where Blacks were able to participate as dancers and actors was at my junior high school. The drama and dance department of this school was developed from the English literature class and the Drama Club.

At the age of twenty, I was appointed the director for the Easter play at my home church. I wrote my first Easter play and named it "The Girl without an Easter Dress."

During special events, I would also do spiritual body movements to religious poems that I recited, such as "The Creation" by James Weldon Johnson. This poem, about God's creation of the world, was included in his 1927 book *God's Trombone*.

Johnson was a well-known author and part of the Harlem Renaissance. He was considered by many to be a contemporary W.E.B. Du Bois. One of Johnson's focal points was the Black church and its preachers, both of which impacted his life as an African American growing up in a small town in Georgia. Around the age of nine, he started attending church with his mother. For Blacks, church was their primary social outlet as well as an outlet for expressing "religious emotions."

In his book, *Complete Poems*, Johnson says that he was inspired and transformed by the sermons of an old-time Kansas City preacher.¹⁵ The preacher's rhythmic style and intoned voice inspired Johnson to write the poem "The Creation," which was first published in 1918.

¹³ James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (New York: Dover Publications, 1995), 4. http://booksgoogle.com (accessed May 15, 2013).

¹⁴ James Weldon Johnson, *Black Manhattan*, (New York: Arno Press, 1968 [@1930]), 166, http://booksgoogle.com (accessed May 15, 2013).

¹⁵ James Weldon Johnson, *Complete Poems*, (New York: Penguin Books, 2000), 3, http://booksgoogle.com (accessed May 15, 2013).

He described in his book *Along This Way: The Autobiography This Way of James Weldon Johnson* that for Blacks, church was about social gathering. He gives as an example the church he attended in Jacksonville Florida. He said that during his boyhood the social affairs were for the public or semi-public.¹⁶ He explained that they had festivals, bazaars, picnics, and excursions. They would travel up the river of Green Cove Spring or down to sea at Pablo beach.¹⁷ James also stated that they had concerts and entertainments in many local halls, such as National Hall, James' Hall, Redwoods and other halls.¹⁸

Growing up in the South, Johnson learned to play the drum and the piano. He played the piano and drums set for the church, and eventually became a choir director of the Church. As an adult, Johnson joined entertainment business when he moved up north. While traveling as a musician, he saw the unjust and dreadful ways Black men were treated. He witnessed Black men being lynched and burned to death. His experience played a crucial role in his decision to "pass" as a white man. ¹⁹ Eventually Johnson decided to leave the music business and became a writer and an author of many poems and books. He married a white woman and they had two children and they lived a quiet and secluded life.

Over the years, I have performed and participated in many plays, skits, and musical events, both in Smith Street Baptist Church and Mariners' Temple Baptist

¹⁶ James Weldon Johnson, *Along This Way: The Autobiography of James Weldon Johnson.* New York: Viking Press, 1933, 133, http://booksgoogle.com (accessed May 15, 2013).

¹⁷ Johnson, Along This Way: The Autobiography of James Weldon Johnson, 133.

¹⁸ Johnson, Along This Way, 133.

¹⁹ James Weldon Johnson, *The Autobiography of an Ex-Colored Man*, (New York: Dover Publications, 1995), 98, http://booksgoogle.com (accessed May 15, 2013).

Church, and I've participated in community theater and arts centers in New York, NY. Of all the things that I have done, reciting the poem "The Creation" with spiritual body movements is one of my favorite performances because it inspired me to reach for the stars.

Seeing the successful growth and expansion of Mariners' Temple Baptist Church Sacred Arts Ministry of Dance and Drama over the past several years has helped me to focus and refocus my attention on developing strategies and solutions for taking the ministry throughout the community and abroad as a form of outreach and evangelism.

Challenge Statement

As the minister to the Sacred Arts Ministry of Dance and Drama, at Mariners' Temple Baptist Church (MTBC), I have witnessed tremendous spiritual growth in the body of Christ at MTBC since 2007. The challenge is reaching those beyond Mariners' Temple. This will be done using dance and drama that will engage people with the Bible and motion to reach, attract and invite "outsiders" into the ministry. The ministry will become an evangelistic ministry in sharing biblical performance arts in New York City and overseas.

Working with the participants of the Sacred Arts Dance and Drama Ministry helped them to recognize that the ministry needed to go out beyond the four walls of the church. During this time, the participants became very excited about working to help bring this demonstration project to life.

As a team we recognized that although we accomplished many of the goals and strategies we established, the project is a never-ending one. To make anything greater and successful than what it is, ideas and solutions should never stop. There should always be

evaluation of ways to spur ministry growth both within and outside of the four walls of the church.

The word *success* is described in the *Merriam Webster Online Dictionary* as to gain and to achieve.²⁰ At the end of this project I recognize that the members of the ministry, my site team, focus groups, and others who were invited to become participants in this project enabled it to reach the level of success that it attained. In spited of its flaws, I am very proud of the ministry's accomplishments.

Key Terms and Core Concepts

The key terms that are used in this project are: sacred, evangelist, and biblical performance arts, dance and drama, music, musical instruments, and inner city ministries. The core concepts emphasized during this project are evangelism, biblical engagement, and teaching. Although, the ministry of dance and drama and the Bible share qualities of the word *sacred*, they both affect God's people in different ways. Evangelistic tools, such as skits, plays, monologues, singing and dancing is used for making disciples, which enhanced the growth of Mariners' Temple Baptist Church Sacred Arts Ministry. During this project, the concept of discipleship was easier to understand through the lens of biblical performance. In today's society, people want to see the Sacred Text come alive through live biblical performances, which were introduced to them on many occasions throughout the process of this project.

²⁰ Merriam-Webster Online Dictionary, s.v. "success," 1996. http://merriam-webster.com (accessed January 23, 2013).

The Aim for This Project

A few aims that were specifically developed for project are as follows:

- To bring to life the goals, strategies, and evaluation of Bible engagement for all those who participated in this demonstration project.
- To better empower and equip those working as leaders, actors and dancers in the
 MTBC Sacred Arts Ministry in their area of interests.
- To improve the Sacred Arts Ministry of Dance and Drama through the growth of evangelism by taking it beyond the four walls of the church.

Evangelistic tools were used to help develop the framework of dance and drama through biblical concepts that helped the ministry to analyze which goals were attainable during this project.

The overall aim of this demonstration project was to create ways to use the Sacred Arts of the Dance and Drama Ministry as an evangelistic tool to take the ministry from the four walls of the church to the outermost part of the world to reach masses of people, both in the world and in the church. The Sacred Arts Ministry has two components, (dance and drama). There are several sub-ministries under each component. The change that were focused upon in this project was on narrowing the center of attention to one component of the MTBC Sacred Arts Ministry of Dance and Drama, with the inclusion of both drama and dance as one component for the evangelism outreach explosion of this project. Matthew 28:19-20 (NIV) states "Therefore go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you. And surely I am with you always, to the very end of the age."

The Biblical Component and Evangelism Tool

The aim of this project was to bring the Bible to life through dance and drama and to promote Bible engagement. Performance art has been around since biblical times.

Psalm 149:3 (KJV) says, "Let them praise His name in the dance and let them sing praises unto Him with the timbrel and harp." According to Psalm 150:4 (KJV), we are to "Praise Him with the timbrel and dance."

During the segments of this project Mariners' was challenged to find strategic and creative solutions for facilitating an evangelistic explosion. One of the ways the ministry achieved this was by traveling to different local communities and states and by planning to travel abroad. The ministry performed at churches and in community centers. This was achieved by making a few systematic changes within the ministry, especially in the area of biblical worship, praise, and evangelism outreach and Bible study. These changes helped to nurture and enhance the members who are actors, actresses, dancers, and leaders who work with the ministry and who learned techniques for representing the Bible and its message in dance and drama.

Dance and Drama as an Evangelistic Tool

Evangelism is the primary tool for presenting the Gospel of Jesus Christ.

Evangelism can be done in many ways, such as through teaching, preaching, and through biblical performance arts of dance and drama. One should not be afraid to "step outside of the box" to share the Gospel. Jesus shared the Gospel in creative ways, including using

²¹ This portion of the verse was used in the KJV because it emphasizes the phrase "let them sing praises," which is not indicated in the (NIV).

²² The KJV is used in Psalm 150:4 because of the word *timbrel*, a musical instrument played in biblical times.

parables, analogies, and other accessible methods. Therefore he is a prime example to follow when evangelizing.

In the church, there is a need to reach many different groups of people. When one enters the house of the Lord, one will find that sitting in the pews are people with different cultural, ethnic, political, and socioeconomic backgrounds. Although they are different, however, they all have something in common: They are seeking the Word of God to become whole in their finance, their jobs, homes, and in their lives. They are seeking a Word that will build them up and not tear them down. In a sense, the church must echo the sentiments of the apostle Paul: "I have become all things to all people so that by all possible means I might save some. I do all this for the sake of the gospel that I may share in its blessings" (1 Corinthians 9:22b-23, NIV).

To become all things to all people, one must know what it is the people need.

There are some people who need a hug to get them through the day or who just need someone to tell them that they love them. There are others who might need to hear a song, a scripture, a word of encouragement, or the preached Word. In short, people come to the house of the Lord, to get or stay connected with Christ in some way.

Since everyone doesn't receive the Word of the Lord the same way, different evangelistic tools must be used to help people find their way to Christ. As there is diversity in the body of Christ, there is also a diversity of gifts. Romans 12:5-6 (NIV) states "so in Christ we, through many, form one body, and each member belongs to all the others. We have different gifts, according to the grace given to each of us. If your gift is prophesying, then prophesy in accordance with your faith." These gifts that God has given to His people to use for the up building of His Kingdom here on earth are not just

ordinary gifts, but spiritual gifts, which are listed in 1 Corinthians 12:1-12. Despite the fact "that there are diversities of operations...it is the same God which worketh all in all." (1 Corinthians 12:6, KJV).²³ These gifts that God had given the body of Christ are used to minister to his people.

The Sacred Arts Dance and Drama Ministry of the Mariners' Temple Baptist

Church was created in 2007 on the premise that dance and drama are two of the gifts that

God has given to the church according to his grace. Based on that belief, the Sacred Arts

Ministry has existed for nearly seven years to minister to the congregation at Mariners'.

Since it was established, the Sacred Arts Ministry of Dance and Drama has grown tremendously. Yet the challenge remains the same: to take the Sacred Arts Ministry and the Gospel beyond the four walls of the church. During this demonstration project, this was done by using biblical principles to enhance performance that, in turn, helped to expand the ministry. The ministry became a traveling evangelistic organization throughout New York City, the United States, and overseas.

Taking the ministry to a new dimension as a traveling evangelistic tool is a challenge in itself. However, it can be done. For example, I traveled to the Holy Land in 2008 on a pilgrimage journey with a group of pastors. We were each given a time to be the facilitator at the morning or evening devotion session. We could facilitate the session in whatever manner we decided. I wrote a fifteen- to twenty-minute skit called "The Journey to the Holy Land," and I asked a few of my colleagues on this trip to participate. The skit turned out to be very successful and the audience enjoyed it. The skit reminded the pilgrims of the reason of our journey into the Holy Land.

²³ The KJV is used in this sixth verse, instead of the (NIV), because it stipulates the word gifts and tells how the gifts operate in the diversity of work which God has given to us.

Throughout this demonstration project one will find that although many of the goals that were implemented for this project were met, there were some changes that had to be made and other aspects of the project that are still in progress.

The MTBC Sacred Arts Ministry of Dance and Drama Ministries is somewhat like a holistic medicine, designed to treat the body, mind, and soul. *Merriam-Webster Online Dictionary* defines the word *holistic* as "relating to or concerned with wholes or with complete systems." Both dance and drama have a physical, mental, and social effect upon participants and viewers alike. Luke 4:18-19 (NIV) states that "The Spirit of the Lord is on me, because he has anointed me to proclaim good news to the poor. He has sent me to proclaim freedom for the prisoners and recovery of sight for the blind, to set the oppressed free, to proclaim the year of the Lord's favor." The Spirit being upon us means that one is free to be or to do that which God has called him or her to be or do. In this case, God has called this ministry into being free through dance and drama.

Likewise, the spiritual movements in dance and drama could help dancers and actors to teach others how to be free from their trials and tribulations and to become broken in their spirits. To be broken in the spirit, the people of God must be remorseful in their hearts. I believe that once one becomes humble through one's brokenness, then the favor of God will fall. Psalm 90:17 (NIV) states, "May the favor of the Lord our God rest on us; establish the work of our hands..."

The same remains true for God's servant today. God wants us to use the gifts with which He has blessed us. With the hands and feet come bodily movements that show how to be free in the Spirit. The Sacred Arts Dance and Drama Ministry of Mariners' Temple

²⁴ Merriam-Webster Online Dictionary, s.v. "holistic," 1996. http://merriam-webster.com (accessed January 23, 2013).

Baptist Church is built upon spiritual body movements. During many segments of the project, the participants and members of the project have learned how to dance and act freely in the Spirit by employing bodily exercises of dance and drama.

The Site Team Contribution

The site members team consists of five members, each one of them with a heart for the MTBC Sacred Arts Ministry of Dance and Drama: Minister Cara J. Martin, consultant /co-editor, Ms. Antoinette Jones, researcher/co-editor; Mr. Aundree Booker, financial researcher; Mr. Skyler Foster, media/communication consultant; and Ms. Tiffany Hecker, recording secretary. Members of the site team have had some experience in working in one or more of the following areas of the performing arts: as artists in visual arts, drama, dance; as musicians or musical engineers; or as writers, directors, actors, actresses, art designers, stage managers and assistant stage managers. For several years, a few of them volunteered to work as leaders on the MTBC Sacred Arts Ministry of Dance and Drama. About a third of the team members are young adults who have been acting since their childhood. Throughout the years they have developed their skill for writing plays, skits, monologues, and poetry. Their experiences in drama and dance have helped them to bring their writing, acting, and dancing to life for others to see. They were very excited about the creativity of productions that have been produced by this ministry over the years.

The site team members expressed that they were grateful to see a ministry in place for drama and dance at Mariners' Temple Baptist Church. They were very excited to be playing a major role in the evangelism explosion of this ministry. The site team also expressed that the MTBC Sacred Arts Ministry of Dance and Drama would be a great

evangelistic tool to use *beyond* the four walls of the church. Some members feel that in the house of the Lord, we are preaching to those who are already saved. After seeing many productions at Mariners', they have discovered their gifts as actors, actresses, directors, stage managers, set and wardrobe designers, and line readers. The team has also received a better understanding of the Bible, which glorifies God.

The site team members also brought an additional set of skills to this project. The members participated in doing things from advertising to raising money to forging connections between Mariners' Temple and the community at large. The site team members evaluated and studied the Sacred Arts Ministry with a critical eye and ensured that the ministry worked to its full potential as an evangelistic outreach tool. Finally the members of the site team shared their scholastic abilities and expertise to make sure this project was successful.

CHAPTER 1 THE BEGINNING OF TIME FOR MARINERS' TEMPLE BAPTIST CHURCH The Community of the Lower East Side (LES)

For travelers near and far, New York City has long been an attractive destination. Historically, people have sought homes, safety, and employment in the city. People come from all over the world to enjoy the city as tourists.

The Lower East Side is one of New York City's oldest communities, and has many tourist attractions. It is also the home of a diverse immigrant community. The editors of the travel guide, *Time Out New York 2010* states, "Between 1892 and 1954 the [Statue of Liberty] ushered more than 12 million immigrants into New York City, and Ellis Island served to process many of them...Many of these new immigrants crowded into dark, squalid tenement buildings on the Lower East Side."

Many of the immigrants in New York were churchgoers. Andrew Karmen of *New York, Murder Mystery: The True Story Behind The Crime Crash of the 1990s* states that "New York is increasingly being transformed into a city of faiths," given that "70 percent of all immigrants to New York are Christians and the fastest-growing institution

²⁵ Time Out New York, *Time Out New York 2010*. London: Time Out Guides Ltd., 26, 2010, http://www.books.google.com, (accessed January 23, 2014).

²⁶ Andrew Karmen, *New York Murder Mystery: The True Story Behind the Crime Crash of the 1990s*, (New York: New York University Press, 2000), 3, http://www.books.google.com (accessed January 24, 2014).

in the Hispanic neighborhood is the church."²⁷ Throughout the community of the LES, there is a church located on nearly every block. Mariners' Temple Baptist Church is located along the edge of Chinatown, north of South Ferry. One could actually walk from City Hall to the church.

Many churches in New York and abroad can connect their own history to the history of Mariners' Temple and to Henry Rutgers, a descendant of Hendrick Rutgers a Dutch immigrant. Originally from New Netherland, Hendrick Rutgers settled in New York City in 1636 and became a brewer. He became wealthy and made sure that his son Henry received a distinguished education. Henry Rutgers attended King's College, which is now known as Columbia University, and served as a colonel in the American Revolutionary war. In 1770, he turned to politics, property development, and philanthropy (See Appendix C, "Henry Rutgers, A Philanthropist for Mariners' Temple Baptist Church"). He gave funds to found educational institutions in New York and New Jersey, including Queens College, which became Rutgers University of New Jersey. Rutgers also funded and helped to build and restore many churches throughout the city of New York, one of which was Mariners' Temple Baptist Church. Henry Rutgers was one of the property owners of Mariners' Temple. 28 The church has a rich heritage because many rich and distinguished members donated funds to the church, such as the Rockefeller family. Mariners' Temple continues to play a vital role in the diverse Lower

²⁷ Karmen, *New York Murder Mystery: The True Story Behind the Crime Crash of the 1990s*, http://www.books.google.com (accessed January 24, 2014), 3.

²⁸ Mariners' Temple Baptist Church, http://www.MarinersTemple.org (accessed March 12, 2013).

East Side community today. The population today is mostly Chinese, Puerto Rican, Dominicans, with a few African American people.²⁹

The History of Mariners' Temple Baptist Church

Mariners' Temple Baptist Church was originally called Fayette Street Baptist Church and it was located on Fayette Street in New York City.³⁰ It was founded in 1791 by Reverend John Williams.³¹ In 1808, the church moved from Fayette Street to Oliver Street where it was renamed the Oliver Street Meeting House.³² During that time it was located a few blocks from the first free school for African Americans, which is now Public School (PS 1). Today, the front of the school building faces the east side of Mariners' Temple located on Henry Street. (See Appendix C, "Fayette Street Baptist Church/Oliver Street Baptist Church, 1800s").

The current edifice of Mariners' Temple Baptist Church was erected in 1844. At that time it was known First Mariners' Baptist Church.³³ A few years later it was given the name Mariners' Temple Baptist Church and today it is known as the oldest Baptist church in Manhattan Island.³⁴ It is a historic landmark and it was listed in the National Register by the New York City Landmark Preservation Commission on April 16, 1980.³⁵

²⁹ "Baptist Church of the Epiphany-New York City," http://www.nyc.org/organs/nyc/html/Epiphany Bapt.html, (accessed March 12, 2013).

^{30 &}quot;Baptist Church of the Epiphany-New York City."

³¹ Ibid.

³² Mariners' Temple Baptist Church, http://www.marinerstemple.org (accessed March 12, 2013)

³³ New York: Baptist Church Records 1793, 1862, Oliver Street Baptist Church (New York, N.Y.); Fayette Street Baptist Church, New York, MacDougal Street Baptist Church, New York, Second Street Baptist Church.

³⁴ Mariners' Temple Baptist Church, http://www.MarinersTemple.org (accessed March 12, 2013).

³⁵ National Register of Historical Places, http://www.nationalregisterofhistoricplaces.com/NY/New York/state6.html (accessed March 12, 2013).

During the mid-nineteenth century, Mariners' Temple gained the reputation as the "Mother of Churches" by exporting the Baptist Movement to Scandinavia. It is recorded in the book *American Baptist Home Mission Roots 1824-2010* that Captain Gustavus Schroeder was converted at Mariners' Temple Baptist Church.³⁶ He established the First Swedish Baptist Church—now called Trinity Baptist Church—in 1867. Other Baptist churches that were established out of Mariners' Temple are the Italian Baptist Church (1897), the Norwegian-Danish Mission of NYC (1903), the Latvian Baptist Church (1905), the Russian Baptist Church (1916) and the Chinese Baptist Church (1926).

The Mission of Mariners' Temple Baptist Church

The mission of Mariners' Temple began at the Oliver Street Meeting House. The mission first reached out to the European seamen whose ships docked at the nearby East River. In the early years of the church's history, the mission statement was not available in written form. However, throughout the years the church recognized that it had a mission to serve God's people. After almost 200 years of ministering to the Lower Eastside community, Mariners' Temple Baptist Church adopted its mission statement in December 1984: "The Mariners' Temple Baptist Church shall be a biblically rooted Church, on a mission for Christ, guided by the Holy Spirit that exists to glorify God, win souls, nurture people through worship, teaching, preaching, fellowship and discipleship" (See Appendix C, "MTBC Mission Statement, Adopted 1984, MTBC Sunday morning 11 a.m. worship service bulletin, front cover"). 37

³⁶ David Charles Laubach, *American Baptist Home Mission Roots 1824-2010*, (Valley Forge, PA: American Baptist Publication Society, 1), http://www.abhms.org. (accessed March 4, 2013).

³⁷ Mariners' Temple Baptist Church, *Mission Statement*, (New York: Adopted 1984 (Mariners' Bulletin) (accessed March 6, 2013; Mariners' Temple Sunday 11:a.m. Worship Service Bulletin).

Throughout its long history the church has sought to address issues connected to its mission and mission statement: What does it means to be a biblically rooted church that is on a mission for Christ? Why is it important that the people of God at Mariners' follow this mission statement? What significant things will take place in the growth of the ministry when the congregation follows the mission statement?

The characterization of Mariners' as a "biblically rooted Church on a mission for Christ" is very important. It acknowledges and affirms that the church's mission is Christ centered. He is the ultimate foundation upon which Mariners' mission rests. It also acknowledges the heritage of Mariners' as a Bible teaching church and encourages the current and future generations to continue the work.

The concept of an evangelistic explosion has been an integral part of Mariners' Temple's ministry. Recently the significance of that concept has been conveyed in the MTBC vision statement: "Mariners' vision is to glorify God and to provide biblical teaching and it is also about being Christ centered, mission focused and Spirit led. The vision is to continue to help established culturally-relevant through small group-driven ministry that evangelizes, educates, equips, and empowers believers for service in the church and in the world." In the setting of small group ministries at Mariners', the mission is about serving God and serving God's people through the teaching and preaching of the Word of God, as recorded in Matthew 28:19-20 (NIV), "Therefore go and make disciples of all nations, baptizing, them in the name of the Father and the Son and the Holy Spirit, and teaching them to obey everything I have commanded you. And surely, I am with you always, to the very end of the age."

 $^{^{38}}$ Mariners' Temple Baptist Church, http://www.marinerstemple.org/visionsstatement (accessed March 10, 2013).

Being biblically rooted means the church is grounded in the Sacred Text. This means that those who have accepted Christ as their Lord and Savior and as the Head of their lives need to spend time studying the Word of God in the same manner that Jesus' taught His disciples. They must internalize biblical principles in their hearts and minds, which relates to the scripture in John 15:5 (NIV): "I am the vine; you are the branches. If you remain in me and I in you, you will bear much fruit; apart from me you can do nothing." According to the scripture, Jesus is the true vine and we as God's people are connected to Him as the vine and if we abide in Him as He is abiding in us, we would bear much fruit. Jesus' main focus was and is to save those who have a desire to listen to the Gospel and receive the salvation of Jesus the Christ.

Elsewhere in scripture, the tree is known as a symbol of a blessing and spiritual prosperity. Psalm 92:12 (NIV) points out that "the righteous shall flourish a palm tree and shall grow like a cedar in Lebanon..." To be a biblically rooted church is to be connected to the roots, branches, and trees of the Word of God. Psalm 1:2-3 (NLT) reminds us as Christians, we have a responsibility to be rooted in God's Word, to "...delight in the law of the LORD, meditating on it day and night... [And we are to be] like trees planted along the riverbank, bearing fruit each season [where] their leaves never wither, and they prosper in all they do." 39

In today's society, roots, trees, and branches have on a different meaning than that found in God's Word. Peter Kivistos' anthology, *Social Theory: Root and Branches*, features different essays by social theorists covering both roots (classical theory) and branches (contemporary theory). He compiled these essays together in order to show how

³⁹ The NLT was used in this area of the passage, because of the usage of the word "riverbank." The word riverbank holds ownership over the word phrase, streams of waters used in the (NIV).

they are linked and also to make sense of the world. These essays were written to bring an order of peace into the world. Kivisto states that from 1840-1920, sociology emerged as a distinctive from philosophy and other social sciences. ⁴⁰ During the 1800s and 1900s there was chaos amongst different ethnicities of society. Blacks, high society white women, and poor whites were not accepted in mainstream society.

There are three things that stand out in Kivistos' book: oppression, capitalism, and socialism. These three things describe ways on how Kivistos steps outside of the box of The Marxist theory. Kivisto did his research on social behavior. He analyzes this research by researching a subtopic of "The Theoretical Status of the Concept of Race," which is found in the book *Racial Formation in the United States from the 1960s to the 1990s*, written by Michael Omi and Howard Winant. Kivisto states Omi and Winant's book is an attempt to provide a theoretical framework for understanding the social significance of race in the post-civil rights era, after demise of the Jim Crow laws. Kivisto also implies that Omi and Winant disagree that race should be reviewed as ideology. Omi states that in the early years of this century only a handful of people like W.E.B. Du Bois and Franz Boas regarded race in a social and historical manner. He also argues that the "avant-garde racial theorists emerged from the intellectual and cultural ferment...of the Harlem Renaissance, which started anti-black race-riot in 1919."

 $^{^{40}}$ Peter Kivistos, ed., *Social Theory: Roots and Branches.* (New York: Oxford University Press. 2011), xx.

⁴¹ Kivistos, ed., Social Theory: Roots and Branches, 364.

⁴² Kivistos, ed., 364.

⁴³ Cameron McCarthy, Warren Crichlow, et al, *Race, Identity, and Representation in Education*, (New York: Routledge (1993), 3.

works imitate the peace that Jesus speaks about in John 14:27. John 14:27 also relates to the classical and traditional theories that Kivistos write about in his book.

W.E.B. Du Bois was on a mission to explore social truth for his people. He is well known as one of the Talented Tenth. Du Bois records in his book *The Negro Problem* the Talented Tenth is about a strong plea for higher education of the Negro and that the Negro race is going to be saved by its "exceptional men." Du Bois was also inspired by the Harlem Renaissance and appeared to have been well known in New York. In *PAL:* (*Perspectives in American Literature*): A Research and Reference Guide, Paul P. Reuben states that the Harlem Renaissance (HR) is the name given to the period from the end of World War I and through the middle of the 1930s during which a group of talented African American writers produced a sizable body of literature in the prominent genres of poetry, fiction, drama, and essay. Rueben goes on to say that the notion of "twoness" is divided awareness introduced by W.E.B. Du Bois. Du Bois worked very hard in order to make the black race a great race of repute in American society. It is through his mission of writings and actions as a social activist that W.E. B. Du Bois helped white Americans and other races recognize that the Black race was a force to be reckoned with.

Harriet Martineau was also considered by many social theorists to be the first female sociologist. She was on a mission to help women to achieve independence, and to have a voice. Her essay, "Political Non Existence of Women" details how to connect social theory to empirical research and social reform. Martineau states "Governments in

⁴⁴ W.E.B. Du Bois, "The Talented Tenth" In *The Negro Problem*, eds. Booker T. Washington and James Potts (New York: James Pott and Company, 1903), 33, http://www.books.googlebooks.com (accessed January 24, 2013).

⁴⁵ Paul P. Reuben, *PAL: Perspectives in American Literature – A Research and Reference Guide.* (Turlock, CA: California State University, Stanislaus, 1995), http://www.csustan.edu/english/reuben/pal/chap 9/9intro.html., (accessed June 4, 2013).

the United States have power to tax women who hold property; to divorce them from their husbands; to fine, imprison, and execute them for certain offenses."⁴⁶ Yet women have the power to represent their own interests.⁴⁷

Another social theorist that Peter includes in his book is Talcott Parsons. In his essay, "The Subsystems of Society," Parsons states that "Loyalty is a readiness to respond to properly 'justified' appeals to the collective or 'public' interest or need." In other words, the organs of the government are the agents of appeals to societal loyalty as well as agents of implementation of the associated norm. He word *loyalty* is defined in *The Merriam Webster Thesaurus* as being synonymous with the word *faithful*. He word *faithful*. He word webster Online Dictionary.com defines loyalty as trustworthiness and reliability which has to do with being peaceable. The word peaceable is recorded as an adjective in the Merriam-Webster Thesaurus and it means amicable, friendly, and neighborly. The words friendly and neighborly described the word loyal, which is the root word to loyalty, which Parsons speaks about in his essay. To have these traits of loyalty, one must also have a mind of peace that Jesus is speaking about in John 14:27.

⁴⁶ Harriet Martineau "Political Non Existence of Women," in *Social Theory: Roots and Branches*, ed. Peter Kivistos, (New York: Oxford University Press, 2011), 130.

⁴⁷ Martineau "Political Non Existence of Women," in *Social Theory: Roots and Branches*, 130.

⁴⁸ Talcott Parsons, "The Subsystems of Society," in *Social Theory: Roots and Branches*, ed. Peter Kivistos, (New York: Oxford University Press, 2011), 197.

⁴⁹ Parsons, "The Subsystems of Society," in *Social Theory: Roots and Branches*, 197.

 $^{^{50}}$ Merriam-Webster Inc., s.v. "loyalty," *The Merriam Webster Thesaurus*, (Springfield, MA.: Merriam-Webster, 1989), 350.

⁵¹ Merriam-Webster Dictionary Online, s.v. "loyalty," 1996. http://merriam-webster.com, (accessed June 6, 2013).

⁵² Merriam-Webster Inc., s.v. "peaceable," *The Merriam-Webster Thesaurus*, (Springfield, MA, Merriam-Webster. 1989), 412.

Parson's essay on the subject of loyalty helped those who work and participate in the Sacred Arts Ministry of Dance and Drama better understand the peace that Jesus speaks about in John 14:27. When things sometimes seemed as though they were not going according to plan, we had to learn through this process that we must remain loyal to one another and to the ministry.

This peace that Jesus shares "is like a tree planted by the rivers of waters," that is indicated in (Psalm 1:3 NIV). For nearly 219 years, Mariners' Temple Baptist Church has been like a tree planted by the riverbank, because it prospers in teaching about the word of God. Psalm 1contrasts the righteous with the wicked; it is the righteous one that upholds and knows the Law of God. It is the righteous one that is rooted and grounded in God's Word.

During the early part of the 1800s, Mariners' was still known as the Oliver Street Baptist Meeting House and was already well known as a missional church. Although times have changed, Mariners' leadership has never given up on spreading the Word of God and meeting felt needs by providing shelter, food and clothing. In the late 1800s, the seamen who used to dock at the East River changed their route in favor of the deeper waters of the Hudson River. Despite this change, Mariners' Temple continued its mission in serving the people of the community.

In 1844, Mariners' became a City Mission Field of the Baptist City Mission Society.⁵³ Mariners' was known for a variety of mission programs that it had planted and organized. Mariners' Temple was an example for other organizations, documenting how they could learn to develop mission programs to serve the city's destitute populations. In

⁵³ Mariners' Temple Baptist Church. http://www.marinerstemple.org (accessed March 10, 2013)

1859, the Bowery Mission opened its doors as a shelter for homeless men. Although the mission did not belong to the network of organizations linked to Mariners' Temple, the groups cooperated easily with Mariners' under the governance of the Baptist Mission Society to minister to the homeless populations of the Bowery. In 1890, Mariners' Temple was classified and praised as one of the most two important mission fields in the world.

In 1900s, Mariners' Temple Baptist Church established a shelter and a soup kitchen for homeless men from the Bowery, known as "Bowery Bums." These men were often turned away from long lines that formed on Saturdays at New York's Hebrew Theater. At Mariners', these men received the Word of God, as well as hot meals, warm clothes, and a place to sleep. "From the middle of the 1800s to the late 1900s Mariners' Temple continues to be a spiritual center for all ethnic groups in the community." 54

Twenty-six pastors have served as undershepherds of this magnificent and historical ministry. Currently, the mission is thriving under the leadership of the twenty - seventh pastor, Reverend Dr. Henrietta Carter. She is the second African American female to pastor this historical church. Under her dynamic leadership, Mariners' Temple continues to be a sanctuary and a beacon of hope for all seeking the kingdom of God.

Mariners' Temple has developed over thirty small-group ministries over the last fifteen years. These ministries were developed primarily as vehicles to enhance the church's efforts to reach and teach the churched and the unchurched about the Gospel and the salvation of Jesus the Christ. As of this writing, Mariners' Temple has twenty-two ministries, with one of the newest being the Sacred Arts Ministry of Dance and Drama, which was established in the year 2007. The Sacred Arts Ministry of Dance and Drama

⁵⁴ Ibid., http://www.mariners'temple.org

joins other ministries of the Mariners' Temple Baptist Church, including the Lunch Hour of Power (LHOP), the Evangelism and Outreach Ministry, the Helping Hands for Jesus Ministry, the Community Food Pantry, the Landmark and the Fund and Proposal Writing Committees, Health and Wholeness, the Card Ministry, the Follow-Up and the New Disciples' Ministries, the Women's and Men's Ministries, the Joint Usher Board, the Growing in Grace Elders' Ministry, the Communication and Prayer Ministries, the Pastor's Support and the Ministry of Christian Education which includes the Church School, the Sunday Morning Pastor's Class, Wednesday Night Bible studies and Thursday Afternoon Prayer Meeting), the Public Relations Ministry, the New Temple Bell Newsletter Ministry, the Young Adult Ministry, the Children and Youth Ministry (YDFC), the Music Ministry, the Bereavement Ministry and the Sacred Arts Ministry of Dance and Drama.

It is very important that the pastor, the deacon and trustee boards, the ministerial team, and the ministry and committee leaders follow the mission statement because Mariners' Temple Baptist Church was built on a mission of evangelism and biblical instructions. As leaders, they are called to teach and be examples to the lay leaders and the members of the church.

The Historical and Geographic Analysis of the Lower East Side

Before immigrants' inhabited New York City, it was a place of hills and trees, surrounded by bodies of waters. Eric W. Sanderson, an ecologist and the author of *Mannahatta: A Natural History of New York City*⁵⁵ and Peter Miller, author of the

⁵⁵ Eric W. Sanderson. *Mannahatta, A Natural History of New York City* (New York: Harry N. Abrams, 2009), 10.

National Geographic article "Before New York"⁵⁶ state that Henry Hudson and his crew sailed into the New York City Harbor on September 12, 1609, and spotted the "Island of Many Hills." Hudson, an English Captain in the employ of the Dutch, wasn't looking to found a city. Instead, he was seeking a route to China to find wealth in the Orient and instead he found Mannahatta's natural wealth.⁵⁷ When Hudson arrived, the Lenape people inhabited the land.⁵⁸

If one thinks the city is wild today, one should have seen it in 1609.⁵⁹ Miller said that it was filled with wild animals⁶⁰. "The hills of Mannahatta consisted of old-growth forests, wetlands, glittering screaming waters, rolling hills and abundant wildlife." Miller adds that New York's original landscape was a land of great nature, an extraordinary wilderness with towering chestnut, oak, hickory trees, salt marshes, and grasslands with turkey, elk, and black bear. Hudson reported that it was "as pleasant a land as one can tread upon."

During the 1600s as today, New York City had bodies of water surrounding it, most notably the East River and the Hudson River. Over the past 350 years, the East River has occupied a central place in history of New York and in the development of

⁵⁶ Peter Miller, "Before New York," *National Geographic* September 2009, ngm.nationalgeographic.com/2009/manhattanmiller-text (accessed September 6, 2013).

⁵⁷ Sanderson. Mannahatta, A Natural History of New York City, 10.

⁵⁸ Miller, "Before New York."

⁵⁹ Miller.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

New York City. For example, in 1613 the Dutch established trading posts and eventually, they developed a colony in the Island of the Hills.⁶³

The first Dutch settlers called the location New Amsterdam. Later, immigrants from all over the world arrived and settled in New Amsterdam. Marius Schoonmaker records in *The History of Kingston New York: From its Early Settlement to the Year 1820* that around 1625, thirty families of Walloons first fled to Holland from Frances, before sailing to North America and settling in Long Island.⁶⁴

Around 1643, Henry Hudson established the first United East India Company by trading furs with the Native Americans. The company issued stocks around the world, attracting large number of people to New Amsterdam. Because of the success of the West India Dutch Company, the Dutch gained power throughout the community.

⁶³ "Transforming of the East River Waterfront," http://www.NYC.gov (accessed June 11, 2013), 9.

⁶⁴ Marius Strong's Concordance Hebrew and Greek Lexicon. The History of Kingston New York: From its Early Settlement to the Year 1820. (New York: Burr Print, 1888), 4. http://www.books.google.com (accessed June 14, 2013).

The Demographic Analysis of the Lower East Side

By 1643, the population New Amsterdam had grown to about 500 people, who spoke several languages among them. To accommodate the growth, Dutch settlers and merchants developed land near Manhattan. ⁶⁵ In 1674, the Dutch sold Manhattan to the British. By around 1811, there were less than 100,000 people living in Manhattan. ⁶⁶

Two hundred years later after Henry Hudson's arrival, Washington Irving, under the pseudonym Diedrich Knickerbocker, wrote a book about New York City and its population entitled *A History of New York, From the Beginning of the World to the End of the Dutch Dynasty*. The book traces the history of three New York City governors from the 1600s: Walter Van Twiller (Walter the doubter), William Kieft (William the Testy), and Peter Stuyvesant (Peter the Headstrong).

Governor Walter or Wouter Twiller was a descended from a long line of Dutch burgomasters. His surname was apparently a corruption of Twiffer, which meant doubter. Because of his name and his unwillingness to move swiftly on issues, he gained his nickname. Nevertheless Irving considered him to be the best governor to preside over this "ancient and respectable province." Irving referred to William Kieft as a worrier "while he had the destinies of a whole colony in his hand."

⁶⁵ Big Apple History, http://www.pbskids.org/bigapplehistory/ (accessed April 12, 2012).

⁶⁶ Big Apple History.

⁶⁷ Diedrich Knickerbocker, *A History of New York from the Beginning of the World to the End of the Dutch Dynasty* Volume 1 (Philadelphia: M. Thomas, 1819), 162, http://www.books.google.com (accessed June 15, 2013).

⁶⁸ Knickerbocker, A History of New York from the Beginning of the World to the End of the Dutch Dynasty.

Before Twiller, Kieft, and Stuyvesant became governors only one governor, Peter Minuit, had served as the director of New Amsterdam, from 1626 to 1631.⁶⁹ Minuit was not well known except for buying the land of Manhattan from the Native American Indians.⁷⁰ He bought the land of Manhattan for sixty guilders, or about \$25.00.⁷¹

It appears that Peter Stuyvesant was Irving's favorite governor, based on the nickname Irving gave him. He describes Governor Stuyvesant as a man with uncommon decisiveness. Whenever he had to make decisions, he made them on his own, without the help of any committee.⁷² Under the government of Twiller, Kieft, and Stuyvesant the populations of New York City grew slowed.⁷³

During the 1600s, the populations of settlements were not important to political leaders of the city. The most important thing during that time was the fur trading industry. It was not until the disease such as smallpox began to spread throughout the land, killing off the poor and wealthy people alike. Once an epidemic started spreading, politicians like George Washington began to get involved. According to Elizabeth A. Fenn, author of *Pox Americana: The Great Pox Epidemic of 1775-82*, an outbreak of the pox occurred, prompting George Washington and his medical staff to address the issue,

⁶⁹ Janet Wethy Foley, *Early Settler of New York State: The Ancestor and Descendant*, Volume 1, Baltimore, MD: Genealogical Pub., Co., 1993, 15. http://www.books.google.com (accessed January 25, 2014).

⁷⁰ C. Carl Pegels, "Bio-Profile of Peter Minuit" New Netherland Institute, http://www.newnetherlandandinstitute.org/history-and-heritage/.../Peter- Minuit (accessed January 25, 2014).

⁷¹ C. Carl Pegels, "Bio-Profile of Peter Minuit."

⁷² Knickerbocker, 210.

⁷³ Ibid., 9

especially within the army company.⁷⁴ Because of such outbreaks of the smallpox and other diseases, politicians begin to conduct head count.⁷⁵

John Gruant wrote the first statistical analysis of London in 1662 (*Natural and Political Observations on the London Bills*). C.C. Heydes and E. Seneta, editors of the book *Statisticians of the Centuries*, state that Gruant had been considered by Karl Pearson to be the "Father of Modern Statistics," setting the standard for statistics studies that other countries and states would follow. Henry Dubester states in *State Census: An Annotated Bibliography of Census Population* that the population of New York was recorded in counties by township back to 1726. This was done when the information on incorporation and development of the area's growth changed boundaries ⁷⁷ (See Appendix D, "New York Census Report, 1790"). It is recorded in the *New State Census Digital Collections* that the first census report was established in 1790 under the first constitution of New York State. Under Article Five of the state constitution, a census of the electors and inhabitants was to be taken every seven years. ⁷⁸ A law was passed within the second constitution of New York State in 1821, calling for the census to be taken every ten years starting in 1825. ⁷⁹ According to Marilyn Douglas and Melinda Yates, who compiled the

⁷⁴ Elizabeth A. Fenn, *Pox Americana: The Great Pox Epidemic of 1775-82* (New York: Hill and Wang 2001), 260.

⁷⁵ Fenn, Pox Americana: The Great Pox Epidemic of 1775-82, 260.

⁷⁶ C.C. Heyde and E. Seneta, eds., *Statisticians of the Centuries* (New York: Springer-Verlag, 2001), 15, http://www.google.books.com (accessed January 24, 2013).

⁷⁷ Henry Dubester, Library of Congress Census Library Project, United States Bureau of the Census. *State Census: An Annotated Bibliography of Census Population Taken After the Year 1790 by the United States Territories.* (New York: B. Franklin, 1969), 45.

⁷⁸ New State Census Digital Collection, www.nys.nysed.gov/scandocs/nyscensus.htm. (accessed December 3, 2013).

⁷⁹ New State Census Digital Collection.

New York Census State Record of 1790-1925, "Federal censuses of New York State have been taken decennially since 1790. State censuses were taken at ten-year intervals from 1825 through 1875." 80

The commissioners of the early 1800s saw the future population growth in Manhattan. They wrote in their report that the city of New York contained a population that was growing rapidly; in about a half of century it would be closely built up to the north boundary with a larger population. To accommodate this growth and to ensure a healthy environment, the commissioners drew up a city plan on a grid map.

Mariners' Temple Baptist Church is located on the Lower East Side within Community Board 3. A profile of the area indicates that the district stretches from 14th Street to the North, the East River on the East and the South and 4th Avenue and the Bowery on the West. It is surrounded by Baxter and Pearl Streets and the Brooklyn Bridge and is south of Canal Street. Reports from 1990, 2000, and 2010 indicate that the population of the Lower East Side grew from 161,617 to 163,277. See Appendix D, "New York City 2010 Census Report of Community District #3").

Throughout the years from 1795 to the present day, Mariners' Temple has grown to help minister to the community. In the early part of the 1900s, the church developed

⁸⁰ Marilyn Douglas, Melinda Yates, and The New York State Library, *New York Census State Record of 1790-1925*, Bibliography Bulletin 88 (Albany, NY: The University of the State of New York, 1981), 2.

⁸¹ Designing the City of New York: The Commissioners' Plan of 1811, http://www.nypl.org, (accessed December 10, 2013).

⁸² District Profile, Community Board 3, Manhattan, http://www.nyc.gov/manhattancb3 (accessed January 4, 2013).

⁸³ New York City Department of City Planning, http://www.nyc.gov/dcp (accessed April 12, 2012).

partnerships with the New York City Police Department headquartered at 1 Police Plaza, and the New York City Public Library of East Broadway to better serve the elderly, children, and youth in the community, by hosting Girl and Boy Scout meetings as well as sewing and cooking classes. Mariners' also developed its own afterschool programs: the Multi-Ethnic Center in 1985 and The Mariners' Educational Center in 2000. In 2010, it was one of the places that people of the Lower East Side community could come and sign up for the census. Also in 2010, it hosted a service on behalf of the New York Census Bureau of the Lower East Side.

On September 11, 2001, one of the most terrible tragedy happened in New York. Airplanes ran into the World Trade Center, towers, one and two. The passengers on the plane as well as thousands of people in the towers and surrounding area lost their lives. In the immediate aftermath, thousands wandered the streets, not knowing which way to go or what to do. Many churches opened their doors for those who were stranded, including Mariners' Temple.

It was early in the morning on September 11, and I was going to check on one of the elder members of Mariners', who lived about five to seven minutes away from the World Trade Center. I met one of the members of Mariners' Temple Lunch Hour Power (LHOP) service. She asked me to open the doors of Mariners' because she felt that many people that was affected by the tragedy would be coming our way. I opened the doors and within seconds four others LHOP members came through the doors. One asked if we had a food pantry, and I said we did. She and two other volunteered to cook. The

⁸⁴ LHOP is a forty-five-minute worship service held at noon on Wednesdays and is geared especially for those who work at the courts and businesses in the area. In addition to the preached Word, worshipers are fed physically, with a light bag lunch at the end of service.

television was pulled out by the custodian of the church, so we could watch the news. Another minister of the church arrived about forty-five minutes after the doors were opened to help attend to people's needs. Within a few hours my pastor, who lives in Harlem, arrived, and so did other ministers. Hundreds of people came into the church to eat, use the restroom, get directions, and to clean themselves up from the ashes of the World Trade Center. Many of the people were hysterical and some could not speak English, but we were able to assist them and help them to get where they needed to go. It was a long day; the church was opened from 8:00 a.m. to 9:00 p.m. But God allow Mariners' to be in the right place at the right time as he has done for nearly 219 years. It is that consistent outreach that has ensured Mariners' Temple's continued presence in the Lower East Side.

CHAPTER 2 THE IMPORTANCE OF THE SACRED ARTS OF DANCE AND DRAMA

Dance and Drama in History

Dance and drama have been around since biblical times. The teaching of biblical instruction is done in the organizational ministries of Mariners'. The Sacred Arts Dance and Drama Ministry of Mariners' Temple Baptist Church use two Scriptures as biblical performance guidelines for the ministry: Psalm 149:3 (KJV), which states "Let them praise His name in dance and let them singing praises unto Him with the timbrel and harps." and Psalm 150:4a, states "Praise Him with the timbrel and dance."

Dancing was one concept that was not excluded from the Bible during biblical times. Whether it was done on behalf of serving God or otherwise, the Bible gives many different scripture illustrations of dancing. It is recorded in Exodus 15:20-21 that Israelite women danced to celebrate God's deliverance of Israel from Egypt after the Red Sea crossing. Jeremiah 31:13 foretells of a time when dancing would be a cheerful opportunity to carry out God's work.

To grasp the attention of the congregation of Mariners' concerning engagement with the Sacred Text, we must work, through the framework of biblical performance of the Sacred Arts Ministry of Dance and Drama. The arts have emerged as a leading expression in the Church. Many Christians no longer believe that reading the Bible is the number one practice for learning how to live according to God's word.

However, this was not always the case. Timothy T. Larsen, the author of the article "Literacy and Biblical Knowledge, The Victorian Age and Our Own," argues that Scripture was a significant presence in the Victorian people lives and the Victorian cultures was shaped by a shared knowledge of the Bible. It was standard practice for Victorian children to learn to read the Authorized Version (the King James Version), which was the primary text in school. Larsen cites Phil Gardner, author of the *Lost Elementary Schools of Victorian England*, who reveals in his research that even among the working class, the Bible was the standard book used "for learning to read and reading practice."

The number one concept of engaging the Bible is through the eyes of biblical performing arts, through drama and dance. Kenneth E. Bailey, the author of *Jesus Through Middle Eastern Eyes*, writes "a great work of art has a life of its own and the viewer of that art bring his or her own life and experience to the moment of encounter with the work." Therefore, nowadays, people prefer to see and hear the Bible come to life and relate it to their own lives.

In the twentieth and twenty-first centuries, drama, dance, and other art forms have taken on a new meaning in the religious arena. In the 1800s, the only source of drama and dance was done outside of the church doors. Theaters of several kinds were established in New York City in the 1700s and 1800s. The first theater was built in New

⁸⁵ Timothy T. Larsen, "Literacy and Bible Knowledge: The Victorian Age and Our Own." *JETS* 52/3 (September 2009), http://www.etsjets.org (accessed April 15, 2012).

⁸⁶ Timothy T. Larsen, "Literacy and Bible Knowledge: The Victorian Age and Our Own."

⁸⁷ Kenneth E. Bailey, *Jesus through Middle Eastern Eyes: Cultural Studies in Gospels* (Downers Grove, IL: IVP Academic, 2008), 283.

York City in 1798, after the American Revolution. Located on Nassau Street, it could seat about three hundred people and presented mostly Shakespearean plays.

Drama and dance began to blossom in the 1800s. A new theatre, the Park Theatre, was built on Chatham Street, which was considered the theatre district of Broadway.

During the Civil War era, theatres were built throughout the Lower East Side. Soon after the Civil War ended, the theatre district moved from the downtown area to its current location in the midtown area.

In the 1800s, the only source of entertainment associated with the biblical performance arts in the church came through the preaching and teaching of the Gospel, and also through musical performances.

Dance and Drama at Mariners' Temple Baptist Church

Dance and drama are two of the greatest evangelistic tools available to the body of Christ at Mariners.' Both bring the Bible to life to promote Bible engagement.

Dance at Mariners' Temple Baptist Church

In the early 1980s and mid-1990s a few members of Mariners' Temple began to minister, both individually and in small groups through liturgical dancing at worship services and special events, as well as outside engagements. In 2000, a few members of Mariners' asked Pastor Carter if an official dance ministry could be put in place. She heard their cry and the voice of God. A couple of years later, Pastor Carter gave her approval for a dance ministry to be established at the church. It was the first official ministry of the arts at Mariners. Dr. Carter appointed me to be the minister over this new ministry.

Pastor Carter insisted that a proposal be put together and a name be given to the ministry. After I meditated on the Word of God and heard from God, the ministry was named Mariners' Temple Baptist Church Worship and Praise Dance Ministry. Five members joined the ministry, and four leadership positions were put in place: minister to dance, wardrobe consultant, choreographer, and co-choreographer.

In addition to being a ministry of worship and praise, the Dance Ministry was created as an outreach ministry, charge to serve the church and community through liturgical dance to demonstrate the love of Jesus'. Guidelines for the ministry were also established for dance wears, rehearsal schedules and rules and regulations. As the minister to this new ministry, I had to come up with strategies to help this ministry meet both goals and to grow in the body of Christ. I reached out to a few of my colleagues and friends who were members of dance ministries at other churches. They generously shared their suggestions for shaping the ministry.

My colleagues were able to give their insights on dance because many of them started dancing at an early age. For example, one person began dancing privately in her living room. Professor Gloria Moore, a graduate of New York Theological Seminary Master of Divinity Program and a Professor at the Center for Urban Theological Studies in Philadelphia, shared her life experience as a dancer. She was fourteen years old when she started dancing. She stated she needed to find ways to express her emotions as a depressed young girl.

Reverend Moore indicated dance provided her with a voice, because she was a shy person and did not talk very much. It was through dancing that she accepted Jesus as her Lord and Savor. After she became a Christian, she began to dance before the Lord in

her living room. Having the motivation to dance before the Lord helped her to express her emotions nonverbally. Dancing before the Lord became a heart thing for her. It allowed her to express her feelings about the power of prayer, love, and motion, which helped to foster a more intimate communication with God as well as a deeper connection with Him.

Before Professor Moore dances she typically starts out by reading a scripture and relating it to the dance selection of her choice. The scripture that is most meaningful to her in worship and dance to God is Romans 12:1–"I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service." Professor Moore also participated in one of our program as a liturgical dancer. She ministered to us through dance and gave a demonstration of dance through her bodily movements.

By 2003, the MTBC Worship and Praise Dance Ministry had grown from five members to twenty-five members, ranging in age from five to sixty-five years old.

Because of the increase, the ministry was divided into categories. The adult dancers were called the "Grounded Jewels." The youth dancers were called the "Spirit Free Jewels," and the children dancers were called the "Developmental Jewels" The Male Dancers were known as the "Mime Dancers."

In 2004 the name of the dance ministry was changed to the Crown Jewels Dance Ministry. The name speaks of royalty. First Peter 2:9 states "But ye are a chosen generation, a royal priesthood, an holy nation, a peculiar people; that ye should shew forth the praises of him who hath called you out of darkness into his marvelous light" (KJV). Although the ministry's name was changed, its purpose and mission remained the

same. The focus remained to be biblically rooted in serving the Father, Son and Holy Spirit through the power of spiritual movements in the form of liturgical dancing. In the introduction to her friend Heather Clark's book, *Dance as the Spirit Moves*, Hedi Baker, PhD, and founding Director of Iris Ministries, recalls, "Since I first met King Jesus at the age of sixteen, dancing has always been one of the highest and holiest ways to embark upon the heart of heaven." 88

When one dances as a form of worship and praise, one becomes free in the spirit and in movement. Clark states that she loves to dance and she loves the "abandonment of movement." Dance allows her to use her body to create shapes, pictures, and emotions, all of which are all art forms. Dance also allows for a more direct expression, which results in a level of freedom. Salvation is usually depicted at the end of the dance, which represents the birth and resurrection of Jesus the Christ.

Drama at Mariners' Temple Baptist Church

In the early part of 1990s plays and skits were introduced to the church through the Church School Department, under the leadership of the Church School Superintendent and the Dean of Christian Education. In 2004, the Mariners' Temple Baptist Church (MTBC) Drama Ministry was established under the leadership of one of the lay ministers. The ministry grew from its inception until 2007, when the lay minister first took a leave of absence from the drama ministry and then left the church altogether. Soon after she left, Pastor Carter appointed me to be the minister to MTBC Drama

⁸⁸ Hedi Baker, PhD, Introduction to *Dance as the Spirit Moves: A Practical Guide to Worship and Dance*, by Heather Clark (Shippensburg, PA: Destiny Images Publishers, 2000), 7.

⁸⁹ Heather Clark, *Dance as the Spirit Moves: A Practical Guide to Worship and Dance* (Shippensburg, PA: Destiny Images Publishers, 2000), 13.

⁹⁰ Ibid., 13.

Ministry. Another lay minister was appointed to be the director and two lay leaders were appointed as assistant directors.

Drama was up and rising in the body of Christ. The plays and skits that were being presented were created to wake up the body of Christ, by seeking and saving souls through the biblical performance arts. People wanted to see and hear the Bible come to life in their lives. Many of them expressed that seeing the Bible come to life through plays, skits, and poetry reading helped them better understanding the language of the Bible, the life of the people in the Bible, and the Bible itself.

The Purpose of the Sacred Arts Ministry of Dance and Drama

In 2006, Pastor Carter brought together the MTBC Drama Ministry, the Crown Jewels Liturgical Dance Ministry, and the Stepping for Jesus Steppers Ministry and called it the Ministry of Arts with three components. She also changed the name from the Ministry of Arts to Sacred Arts Ministry in October 2010. In June 2011, four subdivisions of the dance ministries were added under the Crown Jewels Dance Ministry: The Ensemble Ministries; the Judah First Flag Ministry; and the Stepping for Him Ministry, which was formerly known as the Stepping for Jesus Steppers Ministry. Pastor Carter appointed Sister Kalisha Brown the director and lead choreographer of these additional ministries.

As of this writing there are approximately twenty-four members in the dance ministry, including elders, adults, young adults, youth, and children. The Sacred Arts Ministry has a total of two ministries under Drama and five ministries under Dance; equaling a total of seven smaller groups under the umbrella of the Sacred Arts Ministry. The Sacred Arts Ministry of Dance and Drama of Mariners' continues to strive to make

meaningful connections with the Bible and to nurture both the saved and unsaved through the performance arts.

Throughout the past several years, Mariners' established a variety of subdivisions of the Sacred Arts Ministry of Dance and Drama. Under the Sacred Arts Ministry of Dance and Drama, the drama ministry is called the Anointed Acts Drama Ministry, and it has one subdivision called the Choreo-Drama Ministry. The Dance Ministry is called the Crown Jewels Dance Ministry, and it has several subdivisions: the Liturgical, Mime, Judah First Flag and the Stepping for Him Step ministries.

The Point of Awareness

In the developmental stage of this project, Mariners' was challenged to find strategic solutions to help enhance the Sacred Arts Ministry of Dance and Drama so that this ministry could focus on biblical performance and create an evangelistic explosion. During the developmental stage of this project, the ministry became an evangelistic tool traveling around the local area of New York as well as abroad, performing at churches and in community centers.

The participants of the Sacred Arts Drama and Dance Ministry learned how to hear the message, how to say the message and how to use the message to minister to others in the context of Bible engagement. They were able to do this through practical techniques in performance arts that helped them to enhance the power of their bodily movements. Spiritual body movements are connected to dance and drama of the performance art in the following terms. Spiritual body movement is a technique of meditation in the Sacred Arts Ministry of Dance and Drama. The word *spiritual* has much in common to the word *sacred*. The word sacred is an adjective, means to be set

apart in worship services. ⁹¹ The word *spirituality* is described as a noun. The Mariners' Temple Sacred Arts Ministry of Dance and Drama uses the word spirituality to mean transformation of the Word through the perception and demonstrations of being set apart through dance and drama. The word phrase, "spiritual body movement" relates to the scripture of Romans 12:1 (NIV), which states "Therefore, I urge you, brothers and sisters, in view of God's mercy, to offer your bodies as a living sacrifice, holy and pleasing to God—this is your true and proper worship." In other words, Romans 12:1-2 deals with the principle of sanctification.

According to *The Learning Bible: Contemporary English Version*, offering sacrifices was an important part of Judaism as well as other religions. However, Paul reinterpreted the concept of sacrifice in Romans 12. God's followers no longer needed to offer dead animals or any other sacrifice to please God; instead they were to offer themselves in living service to God. During this era, the Romans were capturing the Mediterranean world, while cultural and religious change was spreading across the nation. Luke Timothy Johnson, author of *Among the Gentiles: Greco-Roman Religion and Christianity* says there are four basic ways of being religious for both Christian and non-Christian alike, which derived from first century spirituality. In this context, Romans 12:1-2 describes religion as moral transformation. He is letting the Church know that by God's mercies that they are to "present their bodies as a living sacrifice."

⁹¹ Encyclopedia Britannica Inc., s.v. "spirituality," *Encyclopedia Britannica Online* (Chicago, 2001) http://www.britannica.com/ (accessed April 14, 2012).

⁹² Howard Clark Kee, ed., *The Learning Bible: Contemporary English Version*. (New York: American Bible Society, 2000), 929.

⁹³Luke Timothy Johnson. *Among the Gentiles: Greco-Roman Religion and Christianity* (New Haven: Yale University Press, 2009), 164.

⁹⁴ Johnson. Among the Gentiles: Greco-Roman Religion and Christianity, 164.

and they are to do it in a holy outward appearance, where it should be acceptable to God. He also tells them not to "conform to the pattern of this world and to transform themselves by the renewing of their minds." Paul states this will help them to test and prove what God perfect will is in their lives (Romans 12:2 NIV). It is through our worship experiences and praises that God help us to be transformed. God also manifests Himself, as the Holy Spirit moves through our prayers. Romans 8:26 (NIV), Paul is indicating how the Spirit helps us in our weakness." In other words, we cannot be transformed in the renewing of our mind along. We can only be transformed through the guiding of the Holy Spirit.

The members of the Sacred Arts Ministry of Dance and Drama have been taught how to position themselves spiritually so they can learn how to encounter the manifestation of the presence of God through the structure of worship, the soaking of the Holy Spirit, dancing, drama, prophetic arts and prayer. The participants of this ministry also learned what it means to dance and act through the concepts of biblical performance arts. They also understood that through the practical concepts related to dance and drama, they have been transformed to do evangelistic outreach explosion beyond the four walls of the church.

Romans 8:26 (NIV) states, "We do not know what we ought to pray for but the Spirit Himself intercedes for us through wordless groans." Carla De Sola of *the Spirit Moves: A Handbook of Dance and Prayer* states the movements of dance-prayer starts from deep within us, before flowing out in rivulets into the stream of life, imparting life

everywhere. 95 She also implies that dance can be a part of prayer just as stillness can be a part of movement and silence can be a part of music. 96

Marvin J. Taylor, the author of *An Introduction to Christian Education*, states that arts and rituals have interpreted God's revelation in the stories of the Bible and especially in the life of Jesus, through drama and sacraments, architecture, pictures of mosaic and stained glass windows. ⁹⁷ There are many different types of resources that have been used to enhance the usage of biblical performance arts in the framework of the sacred arts of dance and drama of the Bible, such as books on dance and drama, magazines, journals and articles. Other resources include computers, internet services, libraries and research centers and Mariners' Temple Baptist Church history archives. Among the most important resources that were used were the thoughts and ideas and research material from the site team and participants of this demonstration project.

⁹⁵ Carla De Sola, *The Spirit Moves: A Handbook of Dance and Prayer* (Washington: Liturgical Conference, 1977), 10.

⁹⁶ De Sola, The Spirit Moves: A Handbook of Dance and Prayer, 10.

⁹⁷ Marvin J. Taylor. An Introduction to Christian Education. (Nashville: Abington Press 1966), 2.

CHAPTER 3 THE ARRANGEMENTS AND SETTING OF DANCE AND DRAMA

Goal and Strategies

Goal 1: To increase the participants' awareness that the performance arts ministries of dance and drama are sacred.

The course development of this demonstration project prepared the participants of MTBC Sacred Arts Ministry of Dance and Drama and outsiders about how to understand that there is sacredness to the performance art of dance and drama. Goal 1 was accomplished by ministry members and other interested parties participating in workshops that were done on the sacredness of dance and drama. They learned about what make performance arts sacred and how it relates to the Sacred Text. Among the scriptures chosen was 2 Timothy 3:16 (NIV): "All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness." Second Timothy 3:16 is a theological hermeneutical biblical principle. This means that it is an inspirational scripture. The participants learned from this scripture how to build their faith in the sacredness of dance and drama, while participating in the sacraments of performing arts.

Henry A. Virkler and Karelynne Gerber Ayayo of *Hermeneutics' Principles and Processes of Biblical Interpretation* implies that 2 Timothy 3:16 is a *theopneustos*,

meaning "God-breathed." The Hebrew-Greek Key Word Study Bible defines theopneustos as to breathe or to be prompted by God. It is a word that only occurs in 2 Timothy 3:16. In order for God to inspire, he breathes upon his disciples pneuma. Pneuma is a Greek word that is translated as breath. Virkler and Ayayo believe that not only was the scripture inspired by God, but its writers were inspired by God. They point out that many scholars maintain that God reveals Himself in His mighty acts. It is recorded in 1 Corinthians 6:19 (NIV) that our "bodies are the temple of the Holy Spirit." Jeffrey Small, author of *The Breath of God*, states that based on 1 Corinthians 6:19, we are to exercise our bodies in the spirit and honor God, who created humanity in his image.

God commands His people to become righteous and holy, Romans 5:17 (NIV) states that "righteousness is a gift from God." Therefore, in order for the participants of Mariners' Sacred Arts Dance and Drama Ministry to receive the gift of righteousness from God, they had to be taught and trained on how to breathe the sacredness of God's breathed into the performance arts. One can breathe the breath of God through performance art through the act of the Holy Spirit. John 20:22 (NIV) states "...He breathed on them, and said unto them, 'Receive ye the Holy Ghost.'"

Another way that one could breath the breath of God is through the holiness of God. It is written in 1 Peter 1:16 (NIV) "Be holy for I am holy." Psalm 150 (NIV) teaches

⁹⁸ Henry A. Virkler and Karelynne Gerber Ayayo, *Hermeneutics: Principles and Processes of Biblical Interpretation* (Grand Rapids: Baker Academic, 2007), 21.

⁹⁹ Spiros Zodhiates, ed., *The Hebrew-Greek Key Word Study Bible*, (Grand Rapids: Baker Publisher Group, 1984), 1696.

¹⁰⁰ Zodhiates, ed., *The Hebrew-Greek Key Word Study Bible*, 21.

¹⁰¹ Jeffrey Small, *The Breath of God: A Novel of Suspense* (Atlanta: West Hill, 2011), 15.

us how to praise God. Psalm 150:6 (NIV) states "Let everything that has breath praise the Lord." From the teaching of these scriptures, the participants of the Sacred Arts Dance and Drama Ministry learned that the performance arts are sacred.

From February to June, from September to December 2013, and in January 2014, I met with the site team, my advisor for this demonstration project, and the leaders of MTBC Sacred Arts Ministry. I also met with participants of the ministry and outsiders of the surrounding community. Several leaders and I traveled to dance and drama events, programs, conferences, and training seminars in local communities. We discussed ways to develop a common description of biblical-based performance arts as ministry. Information was also given to them about the role of the Sacred Text in the expression of theology. The common description of performance arts is about developing a narrative from the Sacred Text that is connected to dance and drama. Participants who attended these workshops, seminars, and focus groups learned how to develop different concepts of how to bring dance and drama to life. The participants learned that performance of arts is sacred because of their faith, love, and excitement that they have for God and for the arts. Robert Smyth in the foreword to Performing the Sacred: Theology and Theatre in Dialogue Engaging Culture, says "At the heart of the theatre is always a story. For people of faith it is also The Story. The Story that lays a foundation of meaning for all other stories."102

MTBC Sacred Arts Dance and Drama Ministry presented activities related to biblical performance arts to the participants in workshops to audiences both inside and beyond the church. The evangelistic tools that were used relating to drama were voice

 $^{^{102}}$ Robert Smyth, Foreword to *Performing the Sacred: Theology and Theatre in Dialogue*, by Todd E. Johnson and Dale Savidge (Grand Rapids: Baker Academic, 2009), 7.

coaching and bodily movements. The creative aspects that were explored were acting in plays and skits, dancing, singing and poetry reading. The evangelistic tools that were used relating to dance were liturgical dance, mime, and stepping.

The minister of Young Disciples for Christ Ministry (YDFC) Children and Youth Ministry invited me to create and lead a biblical performance arts workshop within her ministry. We discussed how to take children religious songs, connect them to the Sacred Text, and relate them to dance and drama.

Meanwhile, preparation also took place within my doctoral coursework. The students of the Bible Engagement track had to write a paper on the "Use of Art," for the class Culture Leadership and Identity, taught by Professors Jin Han and Ena Heller. My paper began with the following question: "Why religion needs art, and why art needs religion?" This question was based on Marcus Burke's essay in *Reluctant Partner: Art and Religion in Dialogue*, edited by Ena Giurescu Heller. 103 In the paper, we had to choose a picture that relates to the form of movements. I chose Figure 12, "It Is Finished" a 1976 work by Sandra Bowden, depicting Jesus on the cross. I chose this particular work because it took me back to the Bible, because it was through the Bible that I learned how to connect religion and art together in the movements of dance. It also reminded me of the big family Bible in our home back in Georgia. My grandmother would teach us the bible by allowing us to look at the pictures that were illustrated in it, particularly the picture of Jesus dying on the cross. In my imagination, I visualized bodily movements and dancing in the biblical pictures as I looked over them.

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¹⁰³ Marcus B. Burke, "Why Art Needs Religion, Why Religion Needs the Arts," in *Reluctant Partner: Art and Religion in Dialogue*, Ena Giurescu Heller, ed.; (New York: Gallery at American Bible Society, 2004), 163.

"It is Finished" is more connected to the theological perspective of the art world which is associated to the nature of God. The reason that it is more relevant is because Bowden depicts the image of Jesus as he was suffering in the midst of his dying on the cross. When one observes this figure, one can see the biblical connection in the form of art. Commenting on the topic of evangelism and conversion, Burke implies that through the arts, the spiritually uneducated person may understand the Bible. 104

For Christmas, we adapted *The Story of Baby Jesus* written by Karlos of *DLTK's-Holidays*, ¹⁰⁵ and performed it during the "Christmas at Mariners' Children and Youth Ministry celebration," on Saturday, December 22, 2012 (See Appendix H, MTBC Drama Ministry Fliers of Auditions for Christmas Play 2012, Flier of Young Disciples for Christ/Drama Ministry "Christmas at Mariners" 2012, and Picture of the Christmas Play 2012).

The Watch Night skit, *Freedom Eve* (See Appendix H, program and photos of the MTBC Drama Ministry New Year's Eve Watch Night "Freedom Eve" skit, December 31, 2012) and the Martin Luther King Day skit, *Coretta Scott King: The Woman Behind the Man*, were written by yours truly. *Freedom Eve* was performed on Watch Night, December 31, 2012. African American churches around the world were celebrating Watch Night Service, bringing in the New Year, honoring the 150th anniversary of the Emancipation Proclamation. The MTBC Crown Jewels liturgical dancers, the Stepping for Him Step Ministries, and the Anointed Acts Drama Ministry all participated in this event. Freedom Eve was performed again during the Mariners' Temple "Freedom

¹⁰⁴ Burke, "Why Art Needs Religion, Why Religion Needs the Arts," 143.

¹⁰⁵ Karlos, *The Story of Baby Jesus*, DLTK Sites: 1998-2013, www.dltkholidays.com/xmas/scriptbabyjesus.htm (accessed October 11, 2013).

School" held on Martin Luther King Day, January 21, 2013, from 12 noon to 3:30 p.m. Approximately thirty to thirty-five adults, young adults, youth, and children attended this event. There was also a panel discussion at this event, with six participants ranging in age from sixteen to eighty. Topics included the inauguration of President Barack Obama to a second term as well as an assessment of the progress African Americans have made since the Civil Rights movement. The skit on Mrs. King was performed during MTBC Sunday morning worship service on January 20, 2013.

The Watch Night skit prepared the ministry and the audience for the next few biblical performance arts events that were to follow it. The performing arts of this event stimulated the hearts and minds of the audience as well as the participants themselves.

They were anticipating and asking questions on when the next performing arts event was going to take place.

On Friday, February 1, 2013, a workshop was held at Mariners' Temple Baptist Church during the children and youth night fellowship. Children, ranging in age from five to eleven, participated. Many of the children were members of Mariners' Temple, while the others were children that lived in the neighborhood. A few of the children were members of the MTBC Sacred Arts Dance and Drama Ministry.

The workshop started out with a five- to seven-minute icebreaker. Each child had to introduce him- or herself by giving his or her name and sharing one thing that he or she liked about him- or herself. The next child had to repeat the names of the children who had gone before as well as the fact they shared. This continued until we reached the end of the circle. The exercise was meant to gauge the level of the children's conversational skills, particularly how well they could listen, remember, and repeat what someone else

told them without incorrectly relaying those details. Catherine Blyth, author of *The Art of Conversation: A Guided Tour of a Neglected Pleasure* indicates that greeting one another is connected to the art of conversation, because greetings grasp people attention. James Morris author of *The Art of Conversation: Magic Key to Personal and Social Popularity*, states that being able to converse well is a crucial asset because: 107

- It helps one work effectively with others.
- It helps one build new relationship and strengthen old ones.
- It adds interests and sparkle to one's life by making one the type of person others like to see and enjoy being with.
- Being a good listener add breadth to one's life by making one welcome in almost any conversation.¹⁰⁸

During the workshop, the children were taught how to relate four songs to the Sacred Text: "Jesus Love the Little Children," "Jesus Loves Me This I Know," "Father Abraham," and "Whose Side Are You Leaning On?" The scriptures that were used in the teaching of this workshop were Psalm 150 and Jeremiah 31:13 because they address praise and worship and praise in dance, as well as Genesis 22:7, which is part of the story of Abraham. They also learned how to connect the above songs to dance movements to drawings that related to the Sacred Text. The children really enjoyed the songs "Father Abraham" and "Whose Side Are You Leaning On?" because they lent themselves well to bodily movements.

¹⁰⁶ Catherine Blyth, *The Art of Conversation: A Guided Tour of a Neglected Pleasure* (New York: Gotham Books, 2009), 27.

¹⁰⁷ James Morris. *The Art of Conversation: Magic Key to Personal and Social Popularity* (New York: Parker Pub., Co., 1976), 12.

¹⁰⁸ Morris. The Art of Conversation: Magic Key to Personal and Social Popularity, 12, 14.

Then the participants were asked to respond to several questions to elicit what they learned about dance, and how the songs relate to the Bible? A few of the children said that they like the song of "Father Abraham" because it relates to his life story in the book of Genesis 22:17 (NIV), which states "I will surely bless you and make your descendants as numerous as the stars in the sky and as the sand on the seashore. Your descendants will take possession of the cities of their enemies." The similarity that they saw between the song and the story of Abraham is that he had many sons in the land of the living.

The children enjoyed the workshop so much that a few children of the community and a couple of the children who are members of Mariners' joined the MTBC Sacred Arts Dance and Drama Ministry, with their parents' approval. After they completed their New Member classes, they were scheduled to be baptized at the 6: a.m. Easter Sunrise Service. This is what ministry is all about: nurturing people and winning souls for Christ.

A couple of leaders of the MTBC Sacred Arts Ministry of Dance and Drama developed plans to better equip themselves and other participants of the ministry. Several leaders and I traveled to Atlanta, Georgia, to attend the 19th Annual Gospel Heritage Praise and Worship Conference held on February 12-16, 2013, at the Changing a Generation Full Gospel Baptist Church (G.S.S.), where the pastor is Bishop Paul S. Morton (See Appendix G, Flier, Invitation Letter, and photos from the Gospel Heritage Conference). Reverend Theresa Hairston, with *Gospel Heritage Magazine*, sponsored this conference. More than three thousand attended the conference.

We attended workshops on liturgical dance, mime and drama, as well as sessions for pastors and leaders, and general worship. Each workshop had five subtopics from

which we could choose: Excellence in Administration, Excellence in Planning and Organization, Excellence in Presentation, and Excellence in Relationship. The leaders of MTBC Sacred Arts Ministry Dance and Drama attended the workshops in pairs, since there were two leaders from dance and two from drama.

After the workshop sessions on Thursday, February 14, 2013, we met in our hotel room for our own workshop. Since it was Valentine Day, we focused on the concept of love. We also discussed how the conference workshops related to the MTBC Sacred Arts Dance and Drama Ministry. We conversed about what 2 Timothy 3:16 taught us about the breath of God and how it was used to inspired men. Finally, we discussed the materials we received at the conference and related them to the Sacred Text.

The main conclusion we drew from our discussion is that we must do it God's way. We have to inspire, teach and correct the participants of this ministry and help them how to grow spiritually. The leaders of the Anointed Acts Drama Ministry wrote and created a skit called "How to Reach Hurting People through Dance and Drama." The skit was about a wayward daughter and a praying mother. The daughter grew up in church, but when she became a young adult she left church and became addicted to drugs. She left home and the church to live in the street. Although the mother lost touch with her daughter for years, she never gave up that the young woman would return home and come back to God. From the time the daughter left home the mother prayed and carried the daughter's Bible around with her everywhere she went. The song the dance leaders chose to dance to for this skit was "Free" by Kierra Sheard. The skit was so powerful that for a few moments, the workshop went from being a workshop to a praise and worship service.

While at the Gospel Heritage Conference, we attended the Friday night worship service on February 15, 2013. We were blessed by the preached word delivered by Bishop Paul S. Morton, and through praise and worship songs by guest choirs and soloists from around the world. The song that most powerfully moved the congregation was "Break Every Chain" by Tasha Cobb. Bishop Morton preached on the theme "Seed Harvest," based on Genesis 8:22 (NIV): "As long as the earth endures, seedtime and harvest, cold and heat, summer and winter, day and night will never cease." A few of the points that Bishop Morton made are:

- This is the time for manifestation.
- The enemy wants to stop your seed from growing in the name of the Lord.
- But no matter how much dirt come up around you it cannot stop you as the seed from growing in the Lord.
- Seed plus time equal harvest.
- God will make your "latter days greater than your first."
- Sometime "time" your pain could be your enemies.
- God feel your pain, in those things He have promise you.

Based on Amos 9:13, Bishop Morton also stated that God has promised to work with what is in our hand, so that our seed time harvest will grow right before our eyes. He shared the story of his church, the Greater St. Stephen Full Gospel Baptist Church in New Orleans. He had a membership of 20,000 worshiping at three different locations throughout the city. The main location was damaged tremendously during Hurricane

¹⁰⁹ Bishop Paul Morton. "Seed Harvest." (sermon, 19th Annual Gospel Heritage Conference, Atlanta, GA, February 15, 2013).

Katrina, while the other two suffered minor damage. Soon after the storm of Hurricane Katrina, one of the surviving churches was destroyed by fire.

Many members of Greater St. Stephen relocated to Atlanta, and Bishop Morton realized that they were not returning to New Orleans any time soon. He opened the Greater St. Stephen Church in a mall in Decatur, Georgia. Within four weeks after his members relocated to Atlanta, the membership grew rapidly, forcing him to search out a location, which he founded in Atlanta. He changed the name of the church to Changing a Generation. Today Bishop Morton and his wife still maintain church locations in New Orleans and Atlanta. The main message of his sermon was that God can restore those things that have been destroyed by storms or by other circumstances. We have to have enough faith to believe that God can do anything that He wants to do. After the conference ended, we met to decide what material that should be taken back to the members of the MTBC Sacred Arts Anointed Acts Dance and Drama Ministry.

Following the conference, a DVD of biblical performance art created by the MTBC Sacred Arts Anointed Acts Drama Ministry was scheduled to be shown at workshops for the months of February and March 2013. The February workshop was originally scheduled for Saturday, February 16, 2013, but it had to be rescheduled because we were still at the Gospel Heritage Conference. Instead, the workshop was transformed into a "Black History Film Festival," to be held on Saturday, February 9, 2013, from 10:00 a.m. to 7:00 p.m. (see Appendix H, Flier of MTBC Black History Film Festival). Refreshments, vendors' tables, and a workshop session were scheduled for this event. Three films were chosen to be shown: *Ruby Bridges, Miss Ever's Boys*, and *The Lena Baker Story*. All are based on true stories of African American people.

Ruby Bridges is about the first African American child to attend an all-white school in 1960s segregated New Orleans. How Severs' Boys is an Emmy-Award winning drama African American film starring Alfred Woodward and Laurence Fishburne. The story is about the government-sponsored Tuskegee Experiment and the nurse who was ordered by scientists to withhold the penicillin medicine from African American men who were infected with syphilis as part of the experiment. The scientists then studied these men to find out how the disease affected them. How Italian and Italian

The Lena Baker Story stars Tichina Arnold in the title role. The film is about the first and only woman sentenced to die in the electric chair in Georgia after being convicted of shooting and killing her boss, a white middle-age man. He had sexually abused and used her. Although Baker argued that she killed Elliot in self-defense, the prosecutor claimed that she was a murderer. It was years after her death that she was pardoned. 112

Ruby Bridges was scheduled to be shown to children from 10:15 to 11:45 a.m.

Miss Evers' Boys was scheduled to be shown to youth ages 15 and up from 1:00 to 3:00 p.m., and The Lena Baker Story was scheduled to be shown to adults from 4:30 to 6:10 p.m. However, due to blizzard conditions, the film festival had to be rescheduled from Saturday, February 9, 2013, to Sunday March 3, 2013, after the 11 a.m. morning worship. Instead of showing three films, only The Lena Baker Story was scheduled to be shown.

¹¹⁰ *Ruby Bridges*, DVD, Walter Disney Home Video, directed by Euzhan Palcy (Burbank: Distributed by Buena Vista Home Entertainment, Inc. 2004).

 $^{^{111}}$ Miss Evers' Boys, DVD, directed by Joseph Sargent (New York, NY: HBO Home Video, 2001).

¹¹² The Lena Baker Story, DVD, directed by Ralph Wilcox (Santa Monica: Lions Gate Films, 2010).

Refreshments were also available for a small donation to help defray the costs of the upcoming trip to Lancaster, PA, to see Noah's Ark in June 2013.

Following the showing of *The Lena Baker* story, Lay Minister Kyesha Turner-Roman, the director of the Sacred Arts Anointed Acts Drama Ministry, facilitated a discussion with the viewers, who ranged in age from eight to eighty and were comprised African Americans, whites, and Puerto Ricans. The facilitator asked the following questions:

- 1. In your opinion, who is the real victim: Elliot or Lena Baker? Why?
- 2. Considering the punishment Lena Baker received for the crime she committed, was the sentence just or unjust?
- 3. Do you think Lena Baker would have been treated differently if she were White? Why or why not?
- 4. How does the Lena Baker story play a vital part of African American and Women's History?
- 5. After seeing Lena Baker as a born-again Christian following the crime, do you think a Christian who falls from grace as Lena Baker did, is still saved? Explain your answer.
- 6. What do you think that Jesus might have said to Lena Baker if he appeared in her cell, in human form?

Viewers were excited about answering the questions on this film. Several of them answered that Elliot was the victim, while others responded that Baker was the victim. A few said that both Elliot and Lena were both victims, and one was unsure who the victim was. All of the viewers believed that the punishment that Baker received was unjust, because the shooting was an accident, while others said that she shot him in self-defense.

Several of the participants stated that Lena Baker's story plays a vital part in African American Black and Women's History because Lena Baker was an African American and a woman. She made history because the film shows in 1960 she was in captivity although slavery had been abolished. She also shot a white man during a time when blacks were often punished for alleged crimes against whites, no matter how much they protested their innocence.

The children of this workshop had a difficult time answering the last question, because many of them are just learning about what it mean to be a born-again Christian. However, the youth, young adults, adults, and the elders all believed that Lena Baker was saved after she committed the crime. Finally, several of the participants believe if Jesus had shown up in Lena's cell, he probably would have said to her to "Fear not, because I am with you" or "I will never leave you nor forsake you."

Lay Minister Turner-Roman also spoke on *The Lena Baker Story*, and related it to the Sacred Text. The film inspired her to write *In Three Days* about a mother who works tirelessly to save her son, Curtis Jones, from death row (See Appendix H, Flier and photo from the Anointed Acts Drama Ministry Easter play, "In Three Days"). A few of the youth and the young adults who participated in the Lena Baker story workshop of the Sacred Arts Anointed Acts Drama Ministry were chosen to participate in the play. The premise of the play is summarized with the question: "How far would you go to save your child?" Curtis had been raised in the church but as he enters his teen years, he stops going to church and starts hanging out with some shady characters. Curtis inadvertently participates in a robbery in which someone is killed. His friends desert him, leaving Curtis to take the blame for the crime. He is convicted and sentenced to be executed.

After Curtis refuses to plead guilty in exchange for a life sentence, his mother begins to lose hope. Nevertheless, she decides that if she can't save his life, she will make one last attempt to save his soul. The mother calls upon the only man she believes can help, the bishop who baptized Curtis as a boy. The bishop tells Curtis of another man placed on death row for crimes that he had not committed: Jesus. The question is: Will Curtis finally give his life to Christ before it's too late?¹¹³

The 11:00 a.m. Easter worship service was very crowded. Every pew on the first floor of the sanctuary was filled. The play turned out to be just as the leaders and the participants of the MTBC Sacred Arts Ministry of Dance and Drama expected it to be. The last scene was an "aha" moment, as the audience not only got to witness Curtis' redemption, but were reassured that he would spend eternity with Jesus. The evangelistic aspect of both the play and the ministry was on full display as several people joined the church and gave their life to Christ. 114

Leading up to the Easter play was the Maundy Thursday skit called *The Meal*¹¹⁵ (See Appendix H, Flier of the Maundy Thursday skit, *The Meal*, April 2013). Normally, for Maundy Thursday, there would be a skit depicting the events surrounding the Last Supper. From the Bible account and previous Maundy Thursday skits, the audience knew what was going to happen before it happened. The plan for the 2013 Maundy Thursday skit was to bring something different to the table, so to speak. Based on Luke 22:8-13, *The Meal* was unique because it was a series of monologues by Jesus and his inner circle,

¹¹³ Kyesha Love Turner-Roman, *In Three Days*. New York: [Unpublished]. 2013.

¹¹⁴ Turner-Roman, *In Three Days*.

¹¹⁵ Wanda D. Brown, *The Meal*, New York: [Unpublished], 2013.

Peter, James, and John. Also unique was the presence of an unnamed woman. She doesn't appear in the Gospel accounts of the Last Supper, but she was written into The Meal to give women a voice, as they were frequently left out. Rosalind Miles, author of Who Cooked the Last Supper?: The Women's History of the World, argues that even if they didn't sit at the table with Jesus and his disciples, women were most likely a part of the food preparation of the Last Supper. "If it had been a man wouldn't he have a saint's day by now, with a fervent following of superstar chefs being eager to participate?" 116

Although the Maundy Thursday service did not have as many people in attendance as it normally does, those who were in attendance stated that they were spiritually blessed by the skit. Many of them applauded the Sacred Arts Anointed Acts Drama Ministry for doing something different. Some were thankful that a female character was included in the skit. They also enjoyed the characters Peter, James and John, who represented the other disciples while sitting at the table with Jesus. Each one of them told their stories in their own special ways. Some of the audience members were particularly moved by John's monologues, as he shared his vision of eating with Jesus in a New Kingdom.

Members of the Anointed Acts Drama Ministry participated in rehearsals for the Maundy Thursday skit and the Easter Play on Sunday, March 10; Monday, March 25; and Saturday, March 30, 2013. After each rehearsal, the participants were asked a few questions concerning their roles as a member of the Drama Ministry. Many of them have been members of the ministry since it started with the Church department since 1990s. They also participate in a variety of other sacred ministries of the church. Some of the

¹¹⁶ Rosalind Miles, *Who Cooked the Last Supper: The Women's History of the World* (New York: Three Rivers Press, 2011), 14.

other members joined the Sacred Arts ministry between 2000 and 2008. They were happy to be participating in the skit and play. The participants of the rehearsal workshops believe from what they experienced, both the skit and the play were going to be very powerful and touch the hearts of the audience in such distinctive ways.

Following the Maundy Thursday skit and Easter play, the expectation of the ministry was elevated to a higher standard. These performances were so pleasing to audiences, especially the last scenes of each performance.

The most important things in doing biblical performing arts is to bring it to life to the audience as an evangelistic tool. In order to do this one must be prepared, ready and equipped. In addition to the plays and skits, the MTBC Sacred Arts Ministry utilized seminars and workshops in order to teach methods for reaching a theological understanding of the nature of God and how God's nature relates to biblical principles of performing arts. The Crown Jewels Dance Ministry has a seminar and a workshop at least twice a year, in March and September (See Appendix G, Flier for the Crown Jewels Dance Seminar).

The September orientation seminar, held on the fourth Saturday of the month, is given every year in order to teach the dancers the importance of dance in revealing the nature of God. The participants of the seminar and workshop gain a full understanding of the meaning of the nature of God through the theological perspective on dance. Other churches from the community are invited to participate in the seminar. This is one of the evangelistic tools used to bring the churches in the community together through the power of praise and worship of spiritual dance.

One of the scriptures that the facilitator used as a teaching tool in these seminars was Ecclesiastes 3:4 (NIV): "[There is] a time to dance." Saara Taina, author of *Encountering God through Dance*, says in the preface of her book, "God is looking into our hearts and a heart that loves the Lord is already inwardly dancing. Not all of us are called to be professional dancers, But I believe there is a 'time to dance' (Eccles 3:4b) for everyone corporately. I also believe there is a time to release for those whom God has called into the ministry of worship dance." The participants who attended these workshops and seminars are not professional dancers. However, many of them are anointed vessels of God and they are willing to learn all that they can in order to dance before the Lord and win souls for Christ.

The Dance Ministry also holds auditions during the September orientation seminar. All dancers must participate in the auditions, so the leaders can determine the appropriate category in which to place dancers: beginner, intermediate, or the advanced. The dancers have to audition using two dance techniques, one that they created and one that the choreographer and her team leaders have created. From these auditions, the choreographer and her team leaders choose the participants based on several criteria: creativity in the use of dance technique; the speed with which the dancers learn the techniques; faithful attendance of rehearsals, Church school, Bible study or any other biblical teaching material, and how well they care for their dance garments and gear. Kalisha Brown, the choreographer, decides which members will minister as soloists and as dancers for the different sub-components of the ministry. Kalisha informs me about the

¹¹⁷ Saara Taina. *Encountering God Through Dance: The Dancing Bride*, (Shippensburg, PA: Destiny Image, Inc., 2012), http://www.books.google.com (accessed October 15, 2013).

decisions in case I need to make any changes, before the proposed roster reaches the pastor's desk.

The choreographer of the dance ministry has taught the participants how to do spiritual hands, feet and bodily movements, before intertwining them into one technique. She also makes up spiritual dance movements and relates it to the songs that the ministry dances to. In her autobiography *Dancing Spirit*, Judith Jamison recalls that company founder Alvin Ailey wanted to show the troupe's ability to dancing using many different techniques and styles. ¹¹⁸ Jamison also mentions that without careful study and mastery of at least four techniques, dancers would not get through one of his ballets. ¹¹⁹

The workshop in January is established for the sole purpose of teaching dance techniques and enhancing of bodily movements through the theological principles of the nature of God. The workshops were held for two hours on the third Saturday of January. In the article, "Why We Dance: Bibles Stories of Mystical Movement," Rabbi Adam Jacob quotes liturgical dancer Martha Graham: "Dancing is the hidden language of the soul." In this article, Rabbi Jacob connects the soul of man to the nature of God through the power of dance. He highlights this argument with two biblical illustrations. The first one is Miriam leading the women in a drum circle, dancing after the nation was delivered from Egyptian army (Exodus 15:20-21). The second one recounts King David's ecstatic dance before the Ark of the Covenant as it was being brought into Jerusalem in 2 Samuel 6:14. Rabbi Jacob argues that while Miriam's dance has to do with joy and

¹¹⁸ Judith Jamison and Howard Kaplan, *Dancing Spirit: An Autobiography*, (New York: Doubleday, 1993), 79.

¹¹⁹ Jamison and Kaplan, *Dancing Spirit: An Autobiography*, 76.

¹²⁰ Rabbi Adam Jacob, "Why We Dance: Bibles Stories of Mystical Movement," http://www.huffingtonpost.com/rabbi-adam-jacobs (accessed April 12, 2013).

David's dance has to do with the power of meditation, both have to do with transformation. It is the nature of God through the power of God that transforms His people from merely being caring to being spiritual.¹²¹

The following topics that were presented at the Crown Jewels Dance Ministry seminars/workshops are "Have you accepted your calling into the right ministry?" "Biblical Foundation of Dance and Drama," "Why has dance become a part of the body of Christ in this modern day and time?" "The Spiritual Discipline of Following Rules and Regulations," "Prayer and Fasting," "Dance Composition and the Choreographic Process," "Artistic Worship & Ministry" "Praise & Worship Intercessory Dance," "Sharing in Ministry Be Therefore Ready" and "Dance Techniques," the last of which is most important. These workshops helped the participant tremendously in the area of awareness of the relationship between the Sacred Text and the ministry of dance and drama.

The MTBC Dance Ministry leaders and I were the appointed facilitators of these topics. We began the seminar/workshop with an opening prayer, a welcoming address, and a brief introduction of the history of the dance ministry. About thirty to thirty-five members attended the seminar/workshop. The seminar was held from to 10:00 a.m. to 4:00 p.m. and the workshop was held from 10:00 a.m. to 12:00 p.m. at the Mariners' Temple Baptist Church. The benchmark materials that were used in relating the Sacred Text to dance prepared the participants of the Crown Jewels Dance Ministry for upcoming inside and outside events. After the seminar and workshop were over, we

¹²¹ Jacob, "Why We Dance: Bibles Stories of Mystical Movement."

prayed that the dance leaders from visiting churches would benefit from the dance materials that were presented to them. We also prayed that they would be able to take this material back to their own churches and use it in their dance ministries. The seminar/workshop was also created to teach the dance participants importance of dance ministries in churches today. Such ministries have helped their members and the general congregation understand the importance of dance as a form of praise and worship and for defeating the enemy. In the introduction to her book, *Dancing into the Anointing*, Aimee Kovacs says, "For years the Church has been defeated because we have not known how to fight the devil." She emphasizes that God is showing us the end time, his plan and that one of the weapons is dance.

Finally, the March and April seminars/workshops also prepared the participants about how to conduct themselves when ministering both inside and outside of the church. The MTBC Crown Jewels Dance Ministry was scheduled to dance during 11 a.m. worship services every fourth and fifth Sundays and at special worship services and events, such as Homecoming Sunday, the annual Clergy Appreciation Month Prayer Breakfast, the Pastor's Anniversary, the Young Disciples for Christ "Christmas at Mariners" program, Watch Night Service, Freedom School, and the Church Anniversary. By request, individual dancers have also been chosen to dance at funeral services (See Appendix C, inside cover for Mariners' Temple Baptist Church Sunday Morning, Anniversary Worship Service Bulletin; See Appendix G, Photos of Saturday Rehearsal and Photos of the participants of the Dance Ministry for the MTBC Church Anniversary).

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¹²² Aimee Verduzco Kovacs, *Dancing into the Anointing: Touching the Heart of God through Dance* (Shippensburg, PA: Destiny Image, Pub., 1996), x.

During months following the seminars/workshops, participants had the opportunity to put what they learned into practice as they ministered during several events. The MTBC Crown Jewels Dance Ministry participated in MTBC Homecoming Family and Friends' Day Outreach Ministry event (See Appendix G, Photos of the Crown Jewel Dance Ministry at the MTBC Evangelism and Outreach Ministry Friends and Family Day in front of MTBC, September 2013). During the months of February, March and April 2013, the ministry was invited to participate in the following services and events: Family and Friends' Day and Evangelism Outreach Service at Emmanuel Presbyterian Church, New York, NY; The Annual Dance Ministry Anniversary at the Antioch Baptist Church in Queens, New York; Dewitt Reformed Church Annual Friend and Family's Day, New York, NY; and The Lord's Sweet Hour of Prayer (SHOP) Ministry 4th Annual Prayer Breakfast Conference of Wilmington, Delaware, held at the Marriott Hotel in Philadelphia. The Antioch Baptist Annual Dance Ministry Anniversary and the Lord SHOP Ministry Annual Prayer Breakfast were used as an evangelistic outreach tools for the Dance Ministry, because they allowed the participants of the Crown Jewels Dance Ministry to travel and participate in ministry of dance outside of the four walls of our church.

On the third Sunday in March 2013, the ministry traveled to Antioch Baptist Church of Queens, New York. On the program, the ministry's name was mistakenly as "The Sacred *Heart* Dance Ministry." This was not an unwelcome mistake, because our ministry has to do with revitalizing the heart in addition to the mind, body and soul. This service was amazing, because twenty-five dance ministries were invited for the program

and all twenty-five showed up. One of the dancers of the Antioch Baptist Church Dance Ministry remarked that this was the first time that this had ever happened.

Representatives from the different churches included soloists and dance groups with about twenty members. The church was not a big church, only able to hold 150-200 people at a time. One of the leaders of Antioch Praise dance ministry appeared to be amazed about what was going on around them.

The program became a revolving hermeneutical circle as each dance ministry was called up to dance. Some of the groups had the opportunity to watch a few preceding groups before they were called to minister themselves. They also got the opportunity to touch each other hearts in the form of spiritual dancing and to network with each other so that they could invite one another to each other's events or programs. In *Dancing with Duality*, Stella Vance states "We are all slowly trying to get back to the Oneness to the peace that passes all understanding, to do this; we need to merge with love." It was pretty obvious that all the dance ministries that participated in this dance program felt free in their spirit while they were dancing, because they got to minister and to touch some hearts of a crowd of people they did not know.

The chorographer of the dance ministry, Kalisha Brown, and I were invited to represent MTBC Crown Jewels Dance Ministry at the Lord's Sweet Hour of Prayer Ministry Annual Prayer Breakfast Conference for clergy and ministry leaders on Saturday, April 27, 2013 (See Appendix G, Program for the Lord's Sweet Hour of Prayer Breakfast, Philadelphia, PA, April 27, 2013). It was an exciting time in the Lord. Kalisha was asked to do a solo dance and I was asked to be the worship leader. Other dance

¹²³ Stella Vance, *Dancing with Duality: Confessions of a Free Spirit,* (Charleston: CreateSpace, 2011), 265.

members of the dance ministry, and one of MTBC's associate ministers, and some members came along to support Kalisha and me. For some of the dancers, it was their first time traveling out of town to a prayer breakfast conference. Kalisha ministered to the song "Indescribable," by Kierra Sheard. When she finished dancing the crowed was so moved by her dance that many of the young people who attended this conference were in tears praising God. God used Kalisha, the other dance groups, and me to set the atmosphere for the preached Word. This conference blessed our heart. We were able to come back and share this journey with the Dance Ministry of Mariners', using it as a teaching tool on the topic of the power of prayer through dance.

The Assessment on Biblical Performance Arts as Evangelistic Tools

The ministry participants' awareness of the concepts of theology, religious, education, spiritual life were increased to help ministry participants understand how they could be used as evangelistic tools to promote dance and drama as biblical performance arts related to the Sacred Text. The purpose of the evaluation is to determine how the Sacred Text relates to the Sacred Arts Ministry of Dance and Drama. The site team and the leaders of dance and drama ministries developed ways to evaluate ministry seminars, workshops, events, and programs that took place prior to and after the establishment of Goal I. These methods were also used to measure the degree to which the participants experienced an improvement in the skills as well as their understanding of theology, education, evangelism, and spiritual life. This evaluation was conducted by using qualitative and quantitative research tools. The benchmark that was used to enhance this project is the article "The Importance of Assessment Procedures to Student Learning Outcomes in Religious Education" by Philip Cox and John Godfrey. Cox and Godfrey

state, "The process of utilising assessment and evaluation within the context of education relates to the principles of good teaching and classroom management." ¹²⁴

At the beginning of this project, Goal 1 started as increasing the participants' awareness in letting them know that performance arts of the dance and drama ministry are sacred. The methods that were used were teaching materials such as the passages from the Sacred Text related to dance and drama and books on dance and drama, media and internet resources, and musical resources. Other resource materials that were used in this evaluation process are the books *Evangelism Explosion* by D. James Kennedy and *Your Ministry of Evangelism: A Guide for Church Volunteers* by Elmer L. Towns.

Kennedy gives an example of witnessing as a way of life. 125 Elmer L. Towns writes on the topic "Using Your Spiritual Gifts in Team Evangelism." Other materials that were used to meet Goal 1 were workshops, seminars, conferences, and church worship services and events. By using these particular methods, participants increased their awareness of the sacredness of dance and drama as an evangelistic outreach tool. Using scriptures that relate to dance in the Sacred Text helped the participants to develop their spiritual gifts. This was done by using the biblical text in the framework of biblical performance arts.

¹²⁴ Phillip Cox and John Godfrey, "The Importance of Assessment Procedures to Student Learning Outcomes in Religious Education," *Australian Journal of Teacher Education*: Vol. 22: Issue 2. Article 5: 1997 46: http://ro.ecu.edu.au/ajte/vol22/iss2/5., (accessed April 12, 2012).

¹²⁵ D. James Kennedy, *Evangelism Explosion*, (Wheaton, IL: Tyndale House Publishers, 1970), 25.

¹²⁶ Elmer L. Towns, *Your Ministry of Evangelism: A Guide for Church Volunteers*. Wheaton, IL: Evangelical Training Association, 1991).

Goal 2: To increase in measureable ways participants' understanding of dance and drama as sacred elements within the Bible.

Goal 2 of this demonstration project was accomplished by the ministry members participating in seminars, workshops events and programs of the Sacred Arts Ministry of Dance and Drama. Goal 1 set a high standard and prepared the outsiders and participants of the Sacred Arts Ministry of Dance and Drama on how the participants can strive to reach Goal 2. Working in these workshops, seminars, ministries events and programs of Goal 2 helped the participants and the outsiders developed attitudes of spiritual growth. They demonstrated that their learning abilities were increased immeasurably. Also they understood that the concepts of dance and drama have sacred elements within the Bible.

As participants in these developmental seminars, workshops, dance and drama events, and programs, members of the ministry were asked to reflect on the questions: What are sacred elements recorded in the Bible that relate to the ministry of dance? Several answers were given in response to this question. The answer to the question that stood out the most was on the topic of worship and spiritual warfare. One of the potential members of the Sacred Arts Ministry stated she learned that the sacred elements of dance are recorded in the Bible, in such scriptures as Revelation 3:7-8 and 2 Timothy 2:15. Revelations 3:7-8 (NIV) states, "To the angel of the church in Philadelphia write: These are the words of him who is holy and true, who holds the key of David. What he opens no one can shut, and what he shuts no one can open. I know your deeds. See, I have placed before you an open door that no one can shut. I know you have little strength, yet you have kept my word and have not denied my name." Susan M. Tyrell, author of *The Key of David: Spiritual Warfare through Principles of Dance and Worship*, says that

Revelation 3:7-8 gives believers "the power of worship and the importance of a passionate love for God....The key of David is his pure worship. Our worship can open doors in the heavenlies; it can also war against those things we need closed." The "elements of dance [are] a part of worship and spiritual warfare." The participants and outsiders learned that in order for anyone to understand the concepts of worship and spiritual warfare as sacred elements of God, they must do as 2 Timothy 2:15 (KJV) states and that is to "study to [shew themselves] approved unto God..." The participants and the outsiders learned about how each element of worship and spiritual warfare are connected to the movements of dance. The participants are connected to the movements of dance.

The participants of the Crown Jewels Dance Ministry participated in an all-night prayer. The choreographer taught on the subject of spiritual warfare through dance. She had the participants to break up into five groups. She instructed them to create their own spiritual warfare dance based on the scriptures and one of the topics that were passed out to each group. The participants and the audience both enjoyed this teaching and received a different perspective on prayer and spiritual warfare.

Studies were prepared on the term *sacred* and on how it relates to the Holy Scriptures. DVDs of biblical performance arts featuring the MTBC Sacred Arts Crown Jewels Dance Ministry were also shown at the workshop scheduled for April and May

¹²⁷ Susan M. Tyrell, *The Key of David: Spiritual Warfare through Principles of Dance and Worship*, (Charleston: CreateSpace, 2009), 8.

 $^{^{128}}$ Tyrell, The Key of David Spiritual Warfare: Spiritual Warfare through Principles of Dance and Worship, 8.

¹²⁹ The KJV was used here because it better expresses how one is to learn to evangelize the word of God to other.

¹³⁰ Tyrell, 1.

2013. The DVDs provided resources to help the participants to understand how meaning is made, mediated, nurtured, and sustained in the biblical performance art of dance.

Making meanings of dance techniques in the biblical performing arts of dance was an important evangelistic tool used in these workshops. Many related questions and answers came up in these workshops. One prospective member of the dance ministry, asked the following question: What is a dance technique? Some of the answers that were given were as follows: A technique of dance is more than just bodily movement. It has to do with how you move your body. People move their bodies in many different ways, including walking and dancing. People walk in different ways, slowly and quickly. In the dance component they do disco style dancing, modern dance, hip hop dancing, ballroom dancing, jazz dancing and liturgical dance. Liturgical dancing is a form of spiritually bodily movements of praise, worship and prayer. Many dance ministries within the Black/African Pentecostal, Baptist and Full Gospel Baptist Church traditions embrace this form of worship. In today's society of the Church, dance has become so popular and routinely a part of the Church program. Susan Tyrrell says that we consider dance as a normal part of worship. ¹³¹

2 Samuel 6:14 and Matthew 14:6 were used as nurturing evangelistic teaching tools to help enhance the spiritual dance movements of the liturgical dancers. 2 Samuel 6:14 (NIV) says, "Wearing a linen ephod, David was dancing before the LORD with all his might," and Matthew 14:6 (NIV) says, "On Herod's birthday the daughter of Herodias danced for guests and pleased Herod so much." The participants were able to learn the difference between David's dancing before the Lord and Herodias' daughter's dance before King Herod and his guests. Herodias' daughter did not dance before the

¹³¹ Ibid., 8.

Lord; she had no interest in doing so. Perhaps it was because of her lifestyle and upbringing that she did not know Him, and she did not want to get to know Him. She was selfish and only thought of herself and what she wanted. She had no idea the life she was living was not meaningfully. It was not significant because "God is Spirit" and He only blesses those who "worship Him in Spirit and in truth" (John 4:24, NIV), for they are the kind of worshipers the Father seeks. 2 Samuel 16:14 (NIV) implies that David was a true worshipper; it appears that He was worshiping God "in Spirit and in Truth."

In the ministry seminars and workshops, we also covered the significance of the dance garments as sacred vestments and how the leaders of the dance ministry choose these garments (See Appendix G, MTBC Crown Jewels Dance Ministry Handbook). The dance garments symbolize the ephod of the priestly garments that were worn during the biblical timeframe. In 1 Samuel 30:7 (NIV) it is recorded that "David said to Abiathar the priest, the son of Ahimelek 'Bring me the ephod!" Many scholars believe that David wore a gold priestly garment made of embroidered material, which was shaped like an apron with some shoulder straps. In his book, *These Are the Garments: The Priestly Robes of Ancient Israel*, C.W. Slemming quotes Exodus 28:6 (NIV): "Make the ephod of gold, and of blue, purple and scarlet yarn, and of finely twisted linen—[The making of the ephod garment is] the work of skilled hands." Slemming argues that David asked for the ephod because he desired to seek the mind of God to inquire of help, because the Amalekites had come up to Ziklag to destroy it. After David put on the ephod with the Urim and the Thrummin inside of it, God revealed His will to David. 132

¹³² C.W. Slemming, "These Are the Garments: The Priestly Robes of Ancient Israel (Fort Washington, PA: Christian Literature Crusade, 2007), http://www.books.google.com (accessed November 16, 2013).

Developed in 2010, the Flags Ministry is one of the new components of the MTBC Sacred Arts Crown Jewels Dance Ministry. It has grown tremendously since its inception. This ministry was introduced to the participants and outsiders at the May 2013 workshop. The facilitators of this workshop were Kalisha Brown, the choreographer of the MTBC Dance Ministry and myself. Kalisha taught that flag dancing has been around for quite a while. It developed out of Color Guard, which was very popular in the 1990s. Kalisha recalled how she and some of the ministry leaders participated as color guards at their elementary school, PS 110, New York, NY. She and other leaders of the flags ministry also gave demonstrations on how to hold, turn, spin, and toss the flags up in the air. They also demonstrated how to use these techniques in spiritual movement with spiritual music. After they demonstrated the techniques, Kalisha chose a few of the participants and outsiders to come and create a flag dance piece based on what they had learned and perform it.

I taught on how flags relate to the Bible. Colossian 1:16 (NIV) states that "...all things were created by Him and for Him." Therefore flags were created by Him. I also taught that flags are a symbolic of banners in the Bible. There are many scriptures that mention flags and banners. In the *Guidelines to Starting and Maintaining a Church Dance Ministry*, Denita Hedgeman states that flags wave God's blessings unto the congregation. For example, the "Billow Banner" is representative of the covering of the Lord, and when one sits, dances and prays under this banner, it brings one into the presence of the Lord in the Holy of Holies. ¹³³ She also connects the Billow Banner to the Psalm 42:7 (NIV) which states "Deep calls to deep in the roar of your waterfalls; all your

¹³³ Denita Hedgeman, *Guidelines to Starting and Maintaining a Church Dance Ministry*, (Mustang OK: Tate Publishing and Enterprises, 2007), 161.

waves and breakers have swept over me." Hedgeman suggests that warfare banners can be found in Psalm 20:5 (NIV): "May we shout for joy over your victory and lift up our banner in the name of our God." In this workshop the participants also learned that colors of flags and banners are a representation of God's Word. As the Sacred Arts Flags Ministry, the participants enjoy lifting up their flags with victory and joy in the name of the Lord.

As the facilitator, I also organized lessons and teaching material on listening skills to enhance the participant's awareness on the aim of the teaching elements of dance and drama as they relate to the sacred text. Listening skills are important techniques to use in this demonstration project. One who does not know how to listen cannot learn and risks not realizing their full potential. One who does listen will learn how to strive to be the best that he or she can be and it will help them to achieve their life destiny. There are some people who learn to listen better than others; perhaps this is because they were taught at an early age how to listen; whereas others were not taught at all on how to listen.

Jennifer Austin Leigh and Mark Brady of *A Little Book on Listening Skills* state that what we learn early in life often hinders skillful listening.¹³⁵ According to them, a good listener creates an atmosphere where trust may be built.¹³⁶ A skillful listener also makes an effort to express him- or herself respectfully.¹³⁷ One of the skills that listeners

¹³⁴ Hedgeman, Guidelines to Starting and Maintaining a Church Dance Ministry, 161.

¹³⁵ Mark Brady and Jennifer Austin Leigh, A Little Book on Listening Skills: 52 Essential Practices for Profoundly Loving Yourself and Other People, (Los Altos, CA.: Paideia Press, 2005), 2.

¹³⁶ Brady and Leigh, A Little Book on Listening Skills: 52 Essential Practices for Profoundly Loving Yourself and Other People, 20.

¹³⁷ Brady and Leigh, 21.

have to develop is how to be still, so that they might be able to have a listening ear for those things that need to be heard. In Psalm 46:10, God said, "*Be still and know that I am God*." In order to hear God, one must be quiet. Even in ministering through biblical performance arts, participants have to learn to do as Psalm 46:10 (NIV) states.

A good listener in turn develops good speaking skills. In their book, *Speaking and Listening Through Drama 7-11*, Francis Prendiville and Nigel Toye did an assessment on speaking and listening. "Speaking and listening is the most important communication form that human beings use." They stated that speaking raised the standard of pupils speaking and listening skills and that it enhances their abilities to learn. ¹³⁹

The participants of the workshops were given a few written exercises to complete after viewing a DVD of performances by the MTBC Anointed Acts Drama Ministry.

They also were evaluated on how well they listened to the information presented on listening skills. Questionnaires and surveys were used to assess their listening skills.

Participants were also evaluated on how well they communicated to their peers the information that they had heard. Several of them listened very well, but a few of them were not paying close attention. A few of them were overly nervous and were unable to get their point across. As a result, the participants also learned that speaking and listening go hand in hand, especially in the biblical performance arts of drama. It is important for them to learn how to speak well in front of an audience, so the audience may receive a powerful message.

¹³⁸ Francis Prendiville and Nigel Toye, *Speaking and Listening through Drama 7-11*, (Thousand Oaks, CA: Paul Chapman Pub., 2007), 41

¹³⁹ Prendiville and Toye, *Speaking and Listening through Drama 7-11*, 41.

Another workshop of the MTBC was done outside of the church at the Women's Pastor's Colloquium in La Jolla, San Diego from April 7-11, 2013. (See Appendix I, Pastor's Women Colloquium Conference, La Jolla, San Diego, CA). Women from various parts of the United States attended the conference. Since the word *art* is in the word "heART," a few of the women were chosen to do a presentation on a segment on the topic of "What the "heART" Sees: Unleashing Creativity in Ministry." The biblical verse related to the topic was Isaiah 48:6-7 (NIV): "You have heard these things; look at them all. Will you not admit them?" "From now on I will tell you of new things, of hidden things unknown to you. They are created now, and not long ago." The group was given this topic and the associated bible verse and encouraged to find diverse ways to help them use it to discover art forms as well as to inspire one another during their time together at this conference. Attendees visited the Museum of Contemporary Art San Diego in downtown La Jolla, where they viewed pictures, sculptures, and other artifacts, and meditated on how these things relate to the "heArt."

My pastor, Reverend Dr. Henrietta Carter, was chosen as one of the workshop facilitators. She did her presentation on "The HeArt of Wonder and Walking." Before the presentation, Pastor Carter and the group did a meditation/prayer walk on the beach. During the walk, each person had to scan the beach to see what she could find in nature that connected to performance arts. Dr. Carter stated that walking itself was a form of movement that is connected with drama. She said that she saw dry rocks, wet rocks, which came in all shapes and sizes. She noticed how the wind connected to the waves of the water through each wave movements. Dr. Carter also noticed how the palm trees are moved by the wind. She stated that when she walked in the sand on the beach she saw

footsteps all around in sequences with one another, reminding her of the poem "Footprints in the Sand," written by Mary Stevenson.

Dr. Carter stated she took those elements that she saw on the beach and connected them to the MTBC Sacred Arts Dance and Drama Ministry. She stated that being the facilitator in this conference helped shed some new light on the ministry, enabling her to see and better understand the changes that she made in the worship service processional and how it had a profound effect on the members of the congregation. For the 2012-2013 church year, she transitioned from the choir procession to a liturgical dance procession before the ministerial team processed in for the Sunday morning worship service. She also noticed the dancer's effect on the congregation, ushering in a spirit of joyful worship of God.

Pastor Carter shared with the workshop attendees' fliers for the 2013 MTBC Maundy Thursday skit and Easter play. During one of the colloquium sessions, a drama board was created. Dr. Carter chose to start the board with a centerpiece that she created (See Appendix H, Flier for the Drama Ministry's Maundy Thursday skit, March 2013). She drew a church building and wrote in the middle of the building "Henrietta in Christ." Each member in the group then had to write a word on a piece of paper and add it to the board, which also featured three scriptures: Ephesians 1:7-19; 3:20; and Isaiah 8:6-7. Some of the words that the group members came up with were: *Foolishness, Intuitive, Childhood, Culture, Artistic, Curious, Deep thinking, Playful, Time, Dreamers, Imagination, Day Dreamers, Blank,* and *Realistic.*" (See Appendix I, Drawing of Creativity from the Women Pastor's Colloquium, La Jolla, San Diego).

Dr. Carter also presented on the subject "Prayer Walking" and how it relates to drama. She passed out information from the "Prayer Walking Guide," and an excerpt from the Prayer-Walking: Praying on Site with Insight by Steven Hawthorne and Graham Kendrick. One of the things she spoke on was how to get started with prayer walking. During these walks, one is to pray with insight, meaning one should pray for people one sees. It is also recorded in this guide that while one prays for others, one might find the Spirit of God "recalibrating [one's] heart with his own sensitivities.¹⁴⁰

Another facilitator did her presentation on "The HeArt's Insight and Imagination" which relates to spirituality and artistic expression. Dr. Carter stated that she learned as a participant that expression should be sacred in the biblical performance arts. In the *Spirituality Higher Education Newsletter of January 2007*, Dr. Christine Valters Paintner states "by making the arts a spiritual practice we must discipline ourselves to make time for our relationship with the sacred or depth dimension through the conscious act of creating." Artist's expressions are displayed in plays, skits, and poetry reading, to name a few. All of these expressions have been very important to the MTBC Sacred Arts Ministry of Dance and Drama.

Engaging the Bible was also promoted within the Bible classes that were setup for the months of April and May 2013. To become a member of the MTBC Dance and Drama Ministry, attendance at Bible study classes was mandatory. The Bible classes were created and put into place by the MTBC Sacred Arts Dance and Drama Ministry to

¹⁴⁰ Steven Hawthorne and Graham Kendrick, *Prayer Walking: Praying on Site with Insight*, (Orlando: Creation House, 1993), 193.

¹⁴¹ Christine Valters Paintner, PhD., "The Relationship Between Spirituality and Artistic Expression: Cultivating the Capacity for Imagining," *Spirituality Higher Education Newsletter*, January 2007, Volume 3, Issue 2, 5.

teach the participants and outsiders on how to engage the Bible and other resources related to performance arts of dance and drama. The lessons focused on how to find biblical examples related to biblical performance of drama and dance.

Through a series of key words, participants of the MTBC Dance and Drama Ministry were also taught how to find key concepts about what is sacred and what is not sacred in the Sacred Text. The Sacred Text was inspired by God and was written under the inspiration of the Holy Spirit. Because of who God is, He was able to inspire holy men to write the Sacred Text. In today's society he also inspires holy men and women to read and study the text. Only those who study the Sacred Text under the guidance of the Holy Spirit are able to understand the text in the way in which it was written.

One of the key concepts that the participants learned about was the sacred names' of God. In reading and studying the Holy Text one finds that the text has many scriptures that reflect the names of God. Exodus 20:7 (NIV) states that "You shall not misuse the name of the Lord your God..." In other words, his name is to be honored! Ken Hemphill, author of *The Names of God*, reminds us:

The thing to remember is that God has commanded us to honor His name....Isn't it interesting that God gave us only Ten Commandments and one of then focused on his name? The commandment means more than avoiding using God's name in a slang or profane way. It means those who are in relationship with Him must honor His name in their lives. The name of God has to do with His character, and when we live in covenant relationship with Him, we become accountable for reflecting his character. 142

Moreover, the name of God is also reflected through the power of his son Jesus.

Tasha Cobbs, singer and producer of the song "Break Every Chain," sings these words,

"There is power in the name of Jesus, Break every chain...there is an army rising

¹⁴² Ken Hemphill. *The Names of God*, (Nashville: Boardman and Holman, 2001), 3.

above...the chains are broken, I hear the chains falling..." This song taught the participants in the Bible classes that they have power in the name of Jesus, to break the chains of bondage, that may have been hindering them from moving forward in their lives. When the MTBC Dance and Drama Ministry does biblical performance arts it is done in the name of Jesus, in order to glorified God

The leaders of the MTBC Scared Arts Ministry used this song as an evangelistic tool in the framework of sacred arts ministry of dance and drama. It was used in the 2013 Easter play, "In Three Days." The people who attended the play were moved by the dance movements. (See Appendix H, Flier for and photos of the Anointed Acts Drama Ministry Easter Play, *In Three Days*, March 2013). The following month, the son of one of the members of the church passed away unexpectedly. She and her daughter-in-law requested for the dance ministry choreographer to dance to the song "Break Every Chain" at her son's funeral (See Appendix H, Program of Brother Leonard Neal's Homegoing Service, May 2013). The church was standing room only and that there was not a dry eye in the church. After she danced, souls were saved that night. People confessed their sins in their own quiet spaces and gave their lives to Christ. The participants and outsiders who attended the Bible Study classes of this demonstration project got to experience firsthand how dance can serve as an evangelistic tool of the performance arts of dance work.

The participants and outsiders of the April and May 2013 Bible classes also learned some words that are not sacred within the Sacred Text, such as *Lucifer*, *Satan*, and *demons*. Satan is referred to as the devil. He is also known as Lucifer, the leader of legions of demons. In Genesis 3:1 (NIV) he is referred to as the serpent. The NT quotes

¹⁴³ Tasha Cobbs. *Break Every Chain*, (EMI Gospel, MP3, Nov 23, 2012).

from Isaiah 14:12 (NIV) to refer to him as the "son of the dawn" and a "disgrace" unto the Lord. The reason Satan is considered as a disgrace is because he planned to set himself above God. *The Strong Concordance Hebrews and Greek Lexicon* defines Satan as the "adversary, one who withstands." John 8:44 (NIV) describes him as the "father of lies and there is no truth in him." John Calvin in his commentary on Isaiah refers to Satan as a "calamity." Today, Satan is doing what he did in the days of Job. He walks throughout the earth on a quest to destroy the servants of God.

However, God has weapons that he uses to combat Satan's craftiness. The participants and outsiders of MTBC Sacred Arts Ministry of Dance and Drama learned that spiritual warfare through dance is one of the weapons that God uses to defeat Satan. Spiritual warfare through dancing helps one to develop spiritual freedom. Ron Phillips, author of *Everyone's Guide to Demons and Spiritual Warfare*, argues that "When believers are set free from the bondage of captivity, it releases the flow of the life of God into the church." Phillips also states that "Spiritual Warfare is not destruction to revival, but it is an impetus movement to revival."

Additionally, the participants of the Bible classes learned that dancing in the spirit helps to revitalizes the soul. When the dancers dance spiritually in front of an audience, it teaches the audience how to cope with emotional and spiritual brokenness. Watching the

¹⁴⁴ Strong's Concordance Hebrew and Greek Lexicon, s.v. "Satan," http://www.elyiah.com/lexicon.htm (accessed November 20, 2013).

¹⁴⁵ John Calvin, *Isaiah*, The Crossway Classic Commentaries, ed. Alister McGrath and J.I. Packer (Wheaton IL: Crossway Books, 2000), 89.

¹⁴⁶ Ron M. Phillips, *Everyone's Guide* to *Demons and Spiritual Warfare*, (Lake Mary, FL: Charisma House, 2010), 4.

¹⁴⁷ Ron M. Phillips, Everyone's Guide to Demons and Spiritual Warfare, 4.

dancers dance helped the participants to understand the significance of Psalm 150:3, 6 (NIV): "Praise him with the sounding of the trumpet...And let everything that has breath praise the LORD. Praise the LORD." In *Praise Him in the Dance*, author Regina S. Wright says that that dancing is "one of the most important expressions of praise, worship, and thanksgiving to our God" and a powerful reminder that Satan is already defeated. 149

Within the Bible classes, we practiced role-playing. Ministry members and people from the community use the role-playing, teaching, exercises, and practical examples of dance and drama to deepen their understanding of how to discover and make meaning of the Sacred Text. The participants followed the practical examples of the procedures that were presented to them in various seminars and workshops. They learned how to empower themselves and others to develop their own strategies for engaging the Sacred Text. They learned how to understand the Sacred Text through dance and drama. They also learned how to empower themselves and others to engage the Sacred Text and relate it to dance and drama. The results of all of this preparation was evident in the plays, skits, and monologues developed and performed by the MTBC Sacred Arts Ministry throughout 2013.

The MTBC Evangelism and Outreach Ministry extended an invitation to the MTBC Sacred Arts Dance and Drama Ministry to participate in the Friends and Family Day Street Celebrations held on Saturday, September 14, 2013 (See Appendix G, Photos of Crown Jewels Dance Ministry at the MTBC Evangelism and Outreach Ministry's

¹⁴⁸ Regina S. Wright, *Praise Him in the Dance*, Marvelous Dance Ministries (Bloomington: Author House, 2005), vii.

¹⁴⁹ Wright, Praise Him in the Dance, vii.

Friends and Family Day, in front of MTBC, September 2013). This event was held in front of the church building from 12 noon to 5:00 p.m. It was opened to all people in the surrounding communities, as well as tourists and passersby. This outreach affair also featured liturgical dancing and step routines by other ministries, singing, preaching, and games for children. The MTBC Crown Jewels Stepping for Him Ministry created a choreo-drama piece set to the song "I Want It All Back" by Tye Tribbett. The piece depicted about what the enemy (Satan) had taken from them and their empowerment to take it all back through God.

On the same day, the Crown Jewels Stepping for Him Ministry and the choreographer were also invited to participate at a Youth and Children Family and Friend's Day Service sponsored by God's Promise Baptist Church located in Harlem (See Appendix G, Invitation letter to God's Promise Baptist Church Youth and Children Family and Friend's Day Service, September 14, 2013). It was pretty interesting to see the Stepping for Him Ministry and the choreographer minister on the Lower East Side and then travel to the Upper East Side to perform. Although the locations were different, the purpose of their dancing was the same: to touch the hearts of men, women and children. I observed how the dancers of this ministry had an affected on the young people in both places. The MTBC Sacred Arts Dance Ministry also brought the dance movements to life through biblical performance arts of the Sacred Text. Kalisha, the choreographer, did a liturgical dance mixed with mime dancing to the song "Free" by Kierra Sheard. Her dance was so powerful that she was invited to dance at their Sunday afternoon worship service.

The MTBC Crown Jewels Dancers was also selected to participate in the MTBC Homecoming 11:00 a.m. worship service, on Sunday September 15, 2013. They dance to the song "You Are" by Kierra Sheard. As usual, it touched the hearts of the members and friends of the worship service.

The evaluation tools that were used in the workshops and seminars related to Goal 2 consisted of surveys, interviews, observation and spiritual assessment tools. The evaluation included precise details on how to use qualitative research on past and present history of the language of the Sacred Text. The book *Reading Spiritualities: Constructing and Representing the Sacred* examines the ways "in which the concept of the sacred text remains significant, but its defining features are being housed in other textual homes, capturing examples of its changing context and applications." Llewellyn and Sawyer cite the work of Ursula King which appears in chapter 4 of the book, suggesting that "a mirror is a useful tool for contrast and comparison presenting a close but never exact image; it reflects back the ways in which sacred texts continue to undergo reformation not only in religious studies, but in creative writing, literary studies, quantitative research, textual criticism," and much more. The tools that were used in this evaluation process all indicated a tremendous amount of growth in the participants.

Since the Sacred Text plays an important role in the life of Christians, it is important to understand its language. The meanings of words within the languages changes throughout the history of the Sacred Text, from the beginning of the written

¹⁵⁰ Dawn Llewellyn and Deborah F. Sawyer, eds., *Reading Spiritualities: Constructing and Representing the Sacred* (Burlington: Ashgate , 2008), 5.

¹⁵¹ Dawn Llewellyn and Deborah F. Sawyer, eds., *Reading Spiritualities: Constructing and Representingthe Sacred*, 5.

words in the book of Genesis to the end in the book of Revelation. Take, for example, the word *dance*. In the books of Job 21:11 and Ecclesiastes 3:4 the Hebrew word for dance is verb *raqad* (ra-KAD). It can also mean *skip*, *leap* and *jump*. In Jeremiah 31:13 *dance* translated from the masculine noun *machowl* (ma-CHOWL) that means "dance and dancing." In the New Testament, *dance* as it appears in Mark 6:22 is translated from the Greek verb *orcheomai* (or-KHE`-o-mi), which means "to dance." The word *choros* is used in Luke 15:25, it is defined as, "a (band of dancers and singers)."

The word *drama* is also significant to the Sacred Text. Methodically, God is the Director of His Word and His people are the participants. Although the word itself does not appear within the Sacred Text, there are dramatic experiences recorded throughout. In his article "Dramatic Improvisation: A Jazz Inspired Approach to Undertaking Theology with the Marginalized," Anthony G. Reddie declares that drama is "a medium for communicating ideas of God and the values and the underlying message of the Christian faith." In the book, *The Unfolding Drama of the Bible*, Bernhard Anderson says "Like actors who put themselves into the script of a play, we shall read the Bible with personal involvement, realizing that it is not a textbook but a 'letter from God...' as Soren Kierkegaard once put it." Anderson further states, "the language of the Bible, when it is truly heard, can be an event."

¹⁵² Anthony G. Reddie, "Dramatic Improvisation: A Jazz Inspired Approach to Undertaking Theology with the Marginalized," in *Reading Spiritualities: Constructing and Representing Sacred*, edited by Dawn Llewellyn and Deborah F. Sawyer, 5.

¹⁵³ Bernhard Anderson, *The Unfolding Drama of the Bible*, 4th ed. (Minneapolis: Fortress Press, 1988), 10.

¹⁵⁴ Anderson, *The Unfolding Drama of the Bible*, 4th ed., 10.

Goal 3: To use dance and drama as tools for evangelism, e.g., through the biblical principle of Psalm 150:6 (NIV) "Let everything that has breath praise the Lord, Praise the Lord,"

As the leader of the ministry, I led a workshop on the meaning of *repertoire* and how it applies to dance and drama in the Sacred Arts Ministry of the Mariners' Temple Baptist Church. This workshop included examination of passages from the Sacred Text, which has been and still is instrumental in developing pieces for dance and drama. For instance, there are many plays of William Shakespeare related to the Bible, such as *Macbeth*. Many of the lines in this play are taken from the Geneva version of the Bible. In Acts 2, Scene 2, the character Ross says "God save the King," which is related to 1 Samuel 10:24, where the people greet King Saul and say "and all the people shouted and said 'God save the King." (GNV). In Act 1, Scene 3 of *Macbeth*, the first witch says "All hail, Macbeth," which is related to Matthew 26:49, where Judas betrays Jesus saying, "Hail, Master; and kissed him" (KJV).

The MTBC Sacred Arts Drama and Dance Ministry uses the Bible as a performance arts method to help develop the dance and drama ministry as an evangelistic tool to spread the Word of God throughout the local community and to the world. After learning how to use the Bible as an evangelistic tool for dance and drama, the participants were able to participate in events inside and outside of the church.

One of the tools involved combining dance and poetry reading together in an event. The Mariners' Temple Baptist Church Sacred Arts Dance Ministry developed an

¹⁵⁵ William Shakespeare, *Macbeth*, act 2, scene 2.

¹⁵⁶ William Shakespeare, *Macbeth*, act 1, scene 3.

evangelistic tool to bring the people from the outside community and have them to fellowship with the church community at one of their annual events. They were invited to attend the First Annual Crown Jewels Dance Concert and Poetry Reading Luncheon held on Saturday, May 25, 2013 (See Appendix G, Crown Jewels Dance Concert and Poetry Reading Luncheon Program, May 25, 2013). As usual, there was a lot of preparation necessary for this event. Ten groups from different parts of New York and New Jersey were invited to participate in this event and seven out of the ten responded.

Most of the people who attended this event were from other churches and the community at large. This helped the Sacred Arts Ministry realize that we as a ministry of dance had fulfilled part of our plan, by bringing the people from the community and other churches to participate in a Sacred Arts Dance ministry event and by helping to bring souls to Christ through the act of poetry reading, dance and drama.

Drama and dance pieces were developed in order for the dancers of the MTBC Sacred Arts Crown Jewels Dance Ministry to witness to the churched and unchurched. Sequences of dance techniques were used during MTBC Sacred Arts Dance Ministry Concert and Poetry Reading Luncheon, Sunday morning worship services, and other events and programs. At the MTBC Dance Ministry Concert and Poetry Reading, The Stepping for Him Ministry created stepped dance routines to the song "Victory" by Yolanda Adams. The MTBC Judah First Flag Ministry created flags dance routines at a few of their events and programs off the songs "Never Wave My Flag," by Mary, Mary and "Anthem of Praise" by Richard Smallwood. Ministries from other churches that participated in the concert danced to songs such as the "The God in Me" and "I Worship You" by Mary, Mary, "Still I Rise" and "The Battle is the Lord's" by Yolanda Adams

and "My Life, My Love, My All" and "My Life Is In your Hands" by Kirk Franklin. The new thing that was added to the Dance Ministry Concert program was a dance by yours truly to the song "I Give Myself Away" by William McDowell. The concert and the poetry reading luncheon touched the hearts of the audience as well those who participated.

A plan was also developed for finding professional and practical strategies for evangelizing outside of the church through dance and drama. They include ways of sharing, praying, communicating through social media, building trust, and working with a team. Evangelizing is about sharing our love, time, joy, and our prayers to facilitate the spiritual transformation of another through the Gospel of Jesus Christ. We must share our love as Christians because John 3:16 (NIV) states that "God so loves the world." Ché Ahn, author of *Fire Evangelism: Reaching the Lost Through the Love and Power* says, "love is the first button most often overlooked....This awesome God loves desires that all of His sons and daughters be a part of his family of affection." This means that we must show love to one another in everything that we do and say. The Mariners' Temple Baptist Church Sacred Arts Ministry of Dance and Drama participants demonstrated ways to show affection through the performing arts. They did this by using the following evangelistic attributes: sharing, love, praying, and utilizing social media.

Whenever Kalisha dance and writes plays, she does it in ways that she make people feel what she is feeling. She brings the audience into her world and this is what performance arts is all about; to bring dance and drama movements of plays and skits to

¹⁵⁷ Ché Ahn, *Fire Evangelism: Reaching the Lost Through Love and Power* (Grand Rapids: Chosen Books, 2006) 2.

life. In order for the audiences to feel as though they are a part of what they are seeing, the directors, actress and actors, the wardrobe, the stage, and the set and designs managers have to create the plays and skits to be as real as they can get them to be.

It may be an obvious point, but communication is key to evangelistic efforts. Before there were any technologies in place, such as cell phones, computers, Facebook, twitter, Christian blogging and e-mail messages, etc. People would speak to each other whenever they saw each other face to face. They would also leave each other messages over the telephone. In today's society, social media is an important form of communication. Nowadays, many churches use social media to introduce dancing and drama as an evangelistic tool to promote the cause of Christ in worship services, events, and programs. In the article "Church Evangelism: More Churches Turning To Social Media," reporter Cathy L. Grossman highlights the results of a study by Faith Communities Today (FACT). This study, authored by Scott Thumma of the Hartford Institute for Religion Research, examined how houses of faith use the Internet and other technology. Results of the survey, which were released in March 2012, found that out of 335,000 congregations, seven in ten U.S. congregations had websites and four in ten had Facebook pages by 2010. 158 Many of the congregations who use social media, apps, or other digital or technological innovations as evangelistic tools have reaped the harvest, growing into mega churches throughout the United States.

Church growth should be on the top of the list for all churches to do outreach evangelism. Mark Mittelberg of *Becoming a Contagious Church: Increasing Your*Church's Evangelistic Temperature states that evangelism is "one of the highest values in

¹⁵⁸ Cathy L. Grossman, "Evangelism: More Churches Turning to Social Media Evangelism" *Huffington Post Magazine*, April 24, 2012. http://www.huffingtonpost.com (accessed November 5, 2012).

the church—and one of the least practiced."¹⁵⁹ The church cannot develop lukewarm strategies, because wherever there is a lukewarm church or lukewarm people there is lukewarm evangelism. Jesus said in Revelation 3:16 (NIV) "...because you are lukewarm—neither hot nor cold—I am about to split you out of my mouth." Evangelism outreach is about reaching the unsaved and unchurched and making true disciples. It is also about the Great Commission in Matthew 28:19-20.

Examining the Perception on Spiritual Life/Sacred Text

The evaluation procedures that were developed for this goal measure an enhanced biblical performance art and spiritual life with the association of the Sacred Scripture.

During the evaluation process, the participants were asked to give oral reflections on their leaders and to evaluate their understanding of the Sacred Text based on what they learned in workshops, seminars and attending plays, concerts, and special events of the MTBC Sacred Arts Ministry of Dance and Drama.

Another evangelistic tool that was used is the concept of discipleship. In Matthew 28:19-20, Jesus commands his disciples to make and develop more disciples. The MTBC Sacred Arts Ministry used this scene from Jesus' as a model for how we should go and make more disciples. George Barna in *Growing True Disciples* says that the Great Commission is "our marching orders from God." Barna focuses on the topic paradigm shift in evangelism. He states that [we] should reconsider what discipleship means and how it plays out in the church, which help us to reevaluate the means by which we

¹⁵⁹ Mark Mittelberg, *Becoming a Contagious Church: Increasing Your Church's Evangelistic Temperature*, (Grand Rapids: Zondervan, 2007), 16.

¹⁶⁰ George Barna, *Growing True Disciples: New Strategies for Producing Genuine Followers of Christ,* (Colorado Springs: WaterBrook Press, 2001), 7.

disciple other people.¹⁶¹ Barna states there also be a shift not only in our own commitment to Christ but how we disciple others.¹⁶² In order for there to be any church growth and winning of souls for Christ, ministries have to devise evangelistic strategies to reach the multitude of people that they want to reach.

For this demonstration project, the MTBC Sacred Arts Drama and Dance Ministry created outside activities for the participants and audience to be drawn closer to Christ.

These activities include the choreo-drama *The Trial* which was held on Saturday, June 8, 2013, and the Noah's Ark trip held on Thursday through Saturday June 13-15, 2013, at Sight and Sound Theatre in Lancaster, PA. The Crown Jewels Dance Concert was scheduled to be held at Abron Arts Center in March 2013, and was also scheduled to be held at the Apollo in the month of June 2013. The trip to Temple Baptist Church in Portland, Oregon, was scheduled for October 12-17, 2013. Finally, the Holy Land Trip was originally scheduled to be held in the month of August 2014, but was rescheduled for July 2014 (See Appendix G, Clips of the Announcement from the 217th Church Anniversary 11 a.m. Worship Service; Crown Jewels Dance Ministry Request Form and Flyer of the Melba Moore Concert). Out of five of these events, two out of the five were completed, and two were not completed. One is still in the process of being completed, and the progress of making it happen is going very well.

There were also some events in which the Sacred Arts Ministry of Dance were invited to participate, many of which have been previously mentioned. In another instance of ministry participation, choreographer Kalisha Brown was invited to represent the Crown Jewels as a prophetic dancer at the Melba Moore Concert held at Mariners' on

¹⁶¹ Barna, Growing True Disciples: New Strategies for Producing Genuine Followers of Christ, 8.

¹⁶² Barna, 8.

Friday, March 22, 2013. Kalisha danced prophetically to an audience of five hundred people from all walks of life.

Preparing for these events was not an easy task. However, we accomplished what we set out to do as a ministry and we learned that some things do not always go as planned. For example, The MTBC Sacred Arts choreo-drama *The Trial* was one of the main focuses of this demonstration project (See Appendix H, Choreo-Drama Ministry Flier for and photos of the play, *The Trial*, June 2013). The idea was to show how dance and drama work well together as one component. Kalisha Brown had been appointed the Director over the Sacred Arts Choreo-Drama Ministry, a subcomponent of the Anointed Acts Drama Ministry. She also choreographed the dances within the play. The songs the dancers performed in the play include: "You Don't Know My Story" by John P Kee, "The Trouble of the World," by Mahalia Jackson, "Turn Around and Look At Me" by the Vogue, "Encourage Yourself" by Donald Lawrence, and "Prayer Changes" by R. Kelly.

She also wrote *The Trial*, about a young lady name Jeena Chase. Jeena has experienced a great deal of hurt and pain in her life. At the age of twelve she loses her father during a grocery store robbery. In the same year, her mother dies of cancer. Her only surviving relative, an aunt, refuses to take Jeena in because of her own selfish ways. For four years, Jeena bounces around in an unstable foster care environment. However, at the age of sixteen she goes to live with a lovely Spirit-filled and kind couple, who remind Jeena of her parents. They eventually adopt Jeena, raising her as if she was their biological daughter.

After her adoptive parents die, Jeena earns a Master degree from Harvard and

goes on to become a successful lawyer with her own law firm. One night, after leaving her office, she is robbed and shot in the back. While there, her aunt comes to nurse her back to her health, but Jeena has developed an uncaring attitude about life. Then a doctor delivers the devastating news: She is paralyzed from the waist down and will never walk again. Jeena becomes very angry with God, the world, and her aunt. She no longer cares if she lives or dies. One evening after her aunt leaves her bedside, Jeena goes to sleep and has a dream that she summons Jesus to court and places Him on trial.

The Trial reflects the depths of pain and hurt Kalisha herself had experienced. A few months before she started writing this play, her thirteen-month-old son Joshua died in his sleep on February 4, 2012. The circumstances surrounding his death were unclear as he was a healthy baby.

The MTBC Dance and Drama Ministry proved to be a great refuge for Kalisha. She was able to release her hurt and pain through her ministry as a spiritual liturgical dancer, teacher, and playwright. While she was going through her time of bereavement, God called her to use her gifts of dancing and writing as a way of healing. In turn, many received a healing from God through her dancing and writing. The introduction to *Dance and Other Expressive Art Therapies: When Words Are Not Enough* states "Since time immemorial, we have understood that words alone have not been enough to express the totality of an experience. The arts, a source of both celebration and release, have helped us to say what we could not say in words....Many dance therapists have heard their patients say that only when they move do they feel." 163

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¹⁶³ Fran J. Levy, Judith Pines Fried and Fern Leventhal, eds., *Dance and Other Expressive Art Therapies: When Words are Not Enough*, (New York: Rutledge, 1995), 1.

Whenever Kalisha dances or writes plays, she makes people feel what she is feeling. She brings the audience into her world, and this is what performance arts is all about: to bring dance and dramatic movements of plays and skits to life. For the audiences to feel as though they are truly a part of what they are seeing, the directors, actress and actors, the wardrobe, the stage, and the set and designs managers have to work together to make the plays and skits as real as they can be.

At the end of *The Trial*, Jeena Chase recognizes that it was not Jesus that she was placing on trial, but herself. She realizes that Jesus had already died for her sins so she could live again. "He died for us so that whether we are awake or sleep, we may live together with Him" (I Thessalonians 5:10, NIV). *The Trial* was presented at the perfect time when many people were going through some turmoil in their lives.

At the end of October 2012, a few months before *The Trial* was presented, Superstorm Sandy hit New York. Despite the fact that people were still recovering from the devastation caused by the storm, people came from near and far to attend this play. The play was not without its problems. For example, in the first part of the scene, the sound of the gunshots was not heard until a few minutes *after* the robber shot Jeena. During the second and last scenes, Jeena's wireless microphone did not work and she had to deliver her line using a hand-held microphone. As a leader of the ministry, it was my place to keep everyone calm and the situations somewhat under control, which I did very well. However, as these things were occurring, I felt a little jittery inside. Quickly and silently, I prayed to God, asking him for his guidance. I realized after I finished praying that "God would make away out of no way," as long as I put my trust in him. Jeremiah 29:11 (NIV) says God said "For I know the plans I have for you," declares the LORD,

"plans to prosper you and not to harm you, plans to give you hope and a future." In his book *How to Let God Solve Your Problems*, famed preacher and author Dr. Charles Stanley writes "God has a plan for the storm that [we] are facing [and that h]e has a purpose for every problem." 164

Many things also went wrong during the Noah's Ark trip. Forty people joined the Sacred Arts Anointed Acts Drama Ministry for this three-day trip that included a play, a behind-the-scene tour, a hotel stay, and a shopping spree (See Appendix G, Clips of Announcement from the 217th Church Anniversary 11 a.m. Worship Service; Appendix H, Front Cover of Brochure of the Noah's Ark Play Trip, Sight and Sound Theatre, Lancaster, PA, June 2013). Meals were not included.

Proceeds from *The Trial* helped defray some of the trip's expenses. We also received some outside donations from members who helped sponsor some of the youth and children who traveled on the trip. During the planning of the trip, the check for the bus company got lost in the mail, and the bus company wanted to cancel our bus. Thank God, I had sent the check by certified mail and the post office was able to track it. In the meantime, the ministry had to secure another check; one of the members of the ministry hand-delivered it to the bus company. We asked the bus company to return the first check when they received it, and they did.

While traveling to Lancaster PA, we got caught in a strong wind and rainstorm (See Appendix H, Photos of the Noah's Ark Trip, Behind-the-Scenes Tour and Play, Sight and Sound Theatre, Lancaster, PA, June 2013). Due to the weather we did not arrive in time for the behind-the-scenes tour, which was only going to be shown at 10:00

¹⁶⁴ Charles Stanley, *How to Let God to Solve Your Problem: 12 Keys for Finidng Clear Guidance in Life's Trials*, (Nashville: Thomas Nelson, 2008), 129.

a.m. on Thursday, June 13. However, the staff of Sight and Sound was kind enough to work something out for us. They reimbursed us for the cost of the tour with a gift certificate that could be used to buy any of their products or as a down payment on another play. We were assigned two tour guides, who gave us a ten- to fifteen-minute tour of a portion of "The Behind-the-Scene" tour. We were able to see the cast members' dressing rooms and some of the props scene areas. The tour guides briefed us on the history behind everything that they showed us. We saw animals that they used in the play and the trainers who worked with them. We were able to walk on stage to see the Ark of Noah setup on the stage and we learned from the tour guides that the ark was built as a four-foot prop. They also stated the measurement of stage was a 300-foot wrap-around stage.

As a leader, I have learned throughout the years, one always has to have a plan B or C in place in case plan A does not work. However when none of our plans work, we have to trust in God and truly let him be our guide.

CHAPTER 4 ENGAGING THE SACRED TEXT THEOGICALLY AND SPIRITUALLY

Theological

How can participants understand performance art ministry, (specifically) dance and drama as sacred?

The participants of the MTBC Sacred Arts Dance and Drama Ministry have learned throughout this demonstration project that performance art is here to stay. When God created heaven and earth, males and females this was a dramatic theological experience. This developmental process of God creating these things have taught us how to be created in the dramatic theological aspects. The saying goes "History repeats itself." The dramatic experience was with God in the beginning of time, when the "Word became flesh" (John 1:14). Hans Urs Von Balthasar in *Theo-Drama: Theological Dramatic Theory* appears to believe that through the creation of God the development of theodrama begins with the Old and New Covenant of the Bible. He implies that God embraced creation, redemption, and reconciliation; and that the creation of God is to be brought home by the incarnate son who gives the blood of his cross (Colossians 1:20) and the body of His flesh to all men (Col. 1:22).

The participants were taught about how to understand performance art ministry of dance and drama through its rich history. It was not until after conversion of Constantine 300-337 AD, that the forefathers of the Church condemned and abolished the work of

¹⁶⁵ Hans Urs Von Balthasar *Theo-Drama: Theological Dramatic Theory*, Volume 1: Prolegomena (San Francisco: Ignatius Press, 1998), 340.

commercial theater. In *The Development of the Drama*, Brander Matthews states that after the death of Constantine, it was expected that the forefathers would condemn and abolish theater altogether.¹⁶⁶ Commercial theater came into existence once again as the Church was being separated from state. Brander argues that the long period of the Middle Ages saw a resurgence of drama leading to the popularity of the theater.¹⁶⁷ Eventually, dance and drama became a part of the worship service in the Church. Drama began to evolve out of the liturgy of the church.¹⁶⁸ In fact, at one time the Church was the only body that had the desire and resources to execute drama. Decades later the church relinquished that control to other organizations such as trade guilds.¹⁶⁹

Mime dancing, or the formulating facial expressions through the art of dancing, has been around for a very long time, originating from Greek culture. Annette Lust, author of *From the Greek Mimes to Marcel Marceau and Beyond*, states the Greek mimes appeared as early as 211 BCE at the Ludi Apollinaire's games and in 173 BCE at the Festival of Flora Rome. Adrian Pecknold in *Mime: The Steps Beyond Words* states that because the emperors encouraged nudity, intercourse, and executions, the Christian church had very little use for mime. By the fifth century, mime was no longer accepted in society. 171

¹⁶⁶ Brander Matthews, *The Development of the Drama*, (New York: Ulan Press, 1906, 2012), 108, http://books.google.com/books (accessed November 5, 2012).

¹⁶⁷ Matthews, *The Development of the Drama*, 145.

¹⁶⁸ Matthews, 147.

¹⁶⁹ Ibid., 122.

¹⁷⁰ Annette Lust, From the Greek Mimes to Marcel Marceau and Beyond: Mimes, Actors, Pierrots and Clowns: A Chronicle of the Many Visages of Mime in Theatre, (Lanham, Md.: Scarecrow Press, 2000), 24

¹⁷¹ Adrian Pecknold. *Mime: The Steps Beyond Words, For the Actors of Dance and Drama* (Toronto: NC Press, 1989), 13.

In the twenty-first century, mime dancing has become a major component of dance. There are many churches and religious organizations that have implemented spiritual mime dancing as part of their praise and worship services. The MTBC Sacred Arts Crown Jewels Dance Mime Ministry was established in 2000 as a sub-component of the Crown Jewels Dance Ministry. The MTBC Mime dancers have created several spiritual dances in the last two years. They have been invited to participate in dance concerts and church programs at other churches and religious organizations (See Appendix G, the 218th Church Anniversary 11 a.m. Worship Service, participants of the Mime Dance Ministry).

For Mother's Day 2013, Deacon Adrianne Grimes McBain and Jasmine McBain, a mother and daughter who are members of the Crown Jewels Dance Ministry, created a mime dance to the song, "*Dear God*" by Skokie Norful. Choreographer Kalisha Brown created a mime dance to the song "*Free*" by Kierra Sheard in the month of September 2013. Ministries within and outside of Mariners' have requested the Sacred Arts mime dancers to come and minister at their events. This is what transformation is all about, taking something that did not work in the church centuries ago and make it work in today's society as an evangelistic tool (See Appendix G, the 218th Church Anniversary 11 a.m. Worship Service, participants of the Mime Dance Ministry).

Bible

How does the Bible help to inform understandings of dance and drama as sacred?

Bible engagement is about using biblical principles as a method to teach, inform and inspire the minds of people which will help them to become transformed (which is

not mandatory). When one engages with the Bible as a book that treats drama and dance as sacred, one discovers that the Bible contains principles that helps one use drama and dance as tools for evangelism today. During this demonstration project the participants of the MTBC Sacred Arts Ministry of Dance and Drama learned how meaning is made, mediated, nurtured, and sustained in the chaos of those things which are before, with, and behind us in this world that relates to the Bible.

Romans 12:1-2 (KJV) states "...that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service. And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect, will of God." The Bible is also sacred because it was written by men and inspired by God. In the book of Romans, Paul is teaching the body of Christ how they should live righteously and holy. The Bible is also sacred because it represents God and the Holiness of God, which is an attribute of God himself. John 1:1 (NIV) gives a description of who God is: "in the beginning was the Word, and the Word was with God and the Word was God." The Bible is a part of the daily routine of much of humanity, making it necessary to bring it to life through performance arts, such as through plays, skits, monologues, poetry reading, as well as on movie and television screens.

In the month of March 2013, the History Channel showed a ten-episode miniseries of the Bible produced by Roma Downey and Mark Burnett. The first episode was

¹⁷² The King James Version of Romans 12:1-2 was recorded in this section because it gives a better perception of how the mind is to be transformed.

seen by 13.1 million viewers.¹⁷³ The miniseries depicted stories from the Bible such as the accounts of Abraham, Moses, and Noah. The leaders of the Sacred Arts Dance and Drama Ministry were so spiritually, mentally, emotionally and physically affected by the miniseries, we planned to discuss it in one of the workshops of March 2013. Some of the African American participants were ecstatic to see the black presence in history.

However, the part of the series that had the greatest effect on them the most was the story of Jesus. The miniseries also inspired the MTBC Sacred Arts Ministry of Dance and Drama to present their performing arts material more professionally. David Rhoads quotes from Marie McLean's *Narrative as Performance* in his book *Reading Mark:*Engaging the Gospel: "For performance to be successful, it is not enough for it to have purpose; it must also have energy and an effect" on the audience.

Spiritual Practice

How can non-Christians be reached with the Bible Message?

The message of the Bible is a message that is filled with the fruit of the spirit. Paul enumerates the fruit of the spirit in Galatians 5:22-23 (NIV): "love, joy, peace, forbearance, kindness, goodness, faithfulness, gentleness and self-control." The fruit of the spirit are the component of a healthy spiritual life.

Bible messages were used in this demonstration project as educational and evangelistic tools to recruit and bring spiritual awareness to non-Christians. This method was also use as a practice to tell biblical stories to the communities of Christians and non-

¹⁷³ James Hibberd, "Mark Burnett's 'The Bible' Begets Record Ratings," http://www.cnn.com/2013/03/05/showbiz/tv/mark-burnett-the-bible-record-ratings-ew/, (accessed March 5, 2013).

¹⁷⁴ David Rhoads, *Reading Mark: Engaging the Gospel* (Minneapolis: Fortress Press, 2004), 176.

Christians alike. The article "Eternal Significance of Drama: Biblical, Strategic, Essential" states that "We can only understand and remember abstract truth when it has 'visible clothes.' Good use of language in communication always 'paints a picture.'*¹⁷⁵ In other words, the awareness of the biblical truths comes through acts of visualization and hearing. In the book *Arts Marketing Insights*, Joanne Scheff Bernstein and Philip Kotler argue that to capture an audience one should begin with research, because "research plays a critical role in understanding customer attitudes and behavior.'*¹⁷⁶ Audience surveys are a crucial first step for marketing any product.¹⁷⁷ They provide valuable and honest information about an organization, its product, and any competition. The use of audience surveys can be applied an used to evaluate ministry events as well. The Sacred Arts Ministry of Dance and Drama conducted oral communication surveys after each performance. The ministry participants learned through this process that they left a valid impression of the biblical messages on audiences.

The history of the Bible is what makes it most important book in the world. The Bible was created through many different written languages. Research shows that it came into existence around 1450 BCE and translated into 2,018 languages. The main two languages that the Bible is written in, is the language of Hebrew and Greek. However, before there were any written languages, the stories of the Holy Bible were told orally. Throughout the book of Revelations one finds the phrase, "Whoever has ears let them hear..."(Revelation 2:7, 2:29; 3:13 and 3:22 NIV).

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^{175 &}quot;Eternal Significance of Drama: Biblical, Strategic, Essential" http://www.Internetevangelismday.com. (accessed July 10, 2012).

¹⁷⁶ Joanne Scheff Bernstein and Philip Kotler, *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences*, (San Francisco: Jossey-Bass, 2007), 143.

¹⁷⁷ Bernstein and Kotler, *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences*, 201.

The American Bible Society of New York City can truly identify with this saying. They have one of the premier collections of written Bibles, some of which have been in their library since 1817, one year after the organization was established. The American Bible Society was appointed steward over a rare collection of Bibles, which are displayed in the Museum of Biblical Art (MOBIA). They are displayed as a biblical art archive. The MOBIA website indicates that this "collection contains scriptures printed in more than 2,000 languages, including 15 manuscripts and 42 early printed books."

The Sacred Text is divided into two sections, the Old and the New Covenants or the Old and New Testaments. The Old Testament is the covenant agreement between Yahweh and the people of Israel, and it is the foundation for New Testament. Leviticus 23:1-2 (KJV) gives an indication of the agreement between Yahweh and Israel: "And the Lord spake unto Moses, saying, Speak unto the children of Israel, and say unto them, Concerning the feasts of the Lord, which ye shall proclaim to be holy convocations, even these are my feasts." The New Testament represents the grace of Jesus the Christ. Second Corinthians 8:9 (NIV) states "For you know the grace of our Lord Jesus Christ, that though he was rich, yet for your sake he became poor, so that through his poverty might become rich."

The Biblical Text is sacred overall because God, Himself is Holy, which mean that He is a Sacred God. 1 Peter 1:16 (NIV) *says*, "*Be Holy for I am Holy*." God is holy in everything that we say and do, even in dance and drama. Saara Taina, author of *Encountering God through Dance*, says in her preface "As worshipers we have been

¹⁷⁸ "Rare Bible Collection @ MOBIA" http://mobia.org/rare-bible-collction/#slideshow1.html. (accessed April 11, 2012).

The KJV was used in the Leviticus 23:1-2 passage because it indicates the name of God, Yahweh, which shows how God refers to himself in the conversation that He is having with Moses.

called to lead the nations into God's presence, to adore Him." The movement of dance could be used as a powerful tool to encourage others on how to enter in the presence of God, through prayer, singing, praise and worshipping.

 $^{^{180}}$ Taina. Encountering God Through Dance: The Dancing Bride.

CHAPTER 5 ASSESSING THE PROGRESS OF DANCE AND DRAMA THROUGH THE SACRED TEXT

Several sessions of Bible study were scheduled for the months of March, April, May and June 2013. The evaluations were done by both the participants who are the Sacred Arts, leaders, the dancers, actors, actresses, spectators and outsiders, of this project and me as the Candidate. We evaluated each others during the biblical workshops, which were held on Thursdays, Fridays and Saturdays on the dates are March 7, 14 and 21, 2013; April 6, 20, and 27, 2013; and May 4, 18, 24, and June 7, 2013. The evaluations were conducted after each biblical workshop at Mariners' Temple Baptist Church. The evaluation assessed goals 1-3, strategies 1-3 and the sacred text. The evaluation also took into consideration how the term "sacred" relates to dance and drama and outreach evangelism. Goals 1-3 and strategies 1-3 workshops entailed the following concepts:

Goal 1: To increase the participants' awareness that the performance arts ministries of dance and drama are sacred.

The participants became aware that their minds and bodies are important components of dance and drama, as well as how they present themselves in dance and drama, in relation to the sacred text. One example that was used is Romans 12:1-2. Paul helped the brothers and sisters in Romans 12:1-2 (NIV) become aware of whom they were to become in Christ. He urges them to "offer" their "bodies as living sacrifices unto

God. . . And not be conformed to this world but to be transformed by the renewing of their minds." The participants learned that there are many ways in dance and drama that they could offer their "bodies as living sacrifices." Another way the participants became more aware of the sacredness of performing arts ministries is through the observation of others during role-playing exercises. Increased awareness of the performing arts of drama and dance motivates one to become more aware of their surroundings and environment, leading to a greater liberation of mind, body and spirit. They could become freer to move in more dynamic and creative ways. In *Core Awareness*, author Liz Koch argues that "movement is never separate from life, because the whole person swims, dances, walks or leaps. Dancing is an expression of stretching and running, which is a form of dancing." The participants of this demonstration project workshops learned if they can walk or run, they can dance.

This realization was the beginning of the creative process in the participant's minds. The participants realized they could make something new happen based on those things that they had learned. Once they understood this, the choreographer of dance taught them how to do basic exercises such as stretching, leaping, and jumping that relates to presenting their "bodies as living sacrifices unto God" (Romans 12:1, NIV)." The stretching exercises helped the participants to become more flexible in their movements, while leaping and jumping exercises helped them to gain strength. From the exercises, they gain self-confidence to do those things they determined to do. The

¹⁸¹ Liz Koch, *Core Awareness: Enhancing Yoga, Pilates, Exercise, and Dance*, Rev. ed., (Berkeley,: North Atlantic Books, 2012), 3.

¹⁸² Koch, Core Awareness: Enhancing Yoga, Pilates, Exercise, and Dance, 3.

participants also learned that by doing the exercises they had been "transformed by the renewing of their minds" and they no longer have to conform to the ways of the world.

Goal 2: To increase in measureable ways participants' understanding of dance and drama as sacred elements within the Bible.

Ministry participants were taught that God is in every living being's movements. He is the breath that we breathe. Dance and drama are ways that we choose to express the movement of God, along with teaching, preaching, acting, singing, praising, and worshipping. Elizabeth A. Johnson, author of *Quest for the Living God*, states: "The presence of this great powerful wholeness has the character of something numinous, that is, intangible but real, like light shining from a cloud. People have perceived this sacred presence disclosing itself in diverse ways: in nature, in historical events, in art, music, and dance..." 183

The young people are the major focus of the Sacred Arts Dance and Drama Ministry. They have been taught that they are the future generation not only for the church, but for the world at large. Therefore, they are to represent Christ in everything they do and everywhere that they go. They were taught these things because we wanted to instill in them, "Only what they do for Christ will last," (see 1 Corinthians 9:24-27 NIV). Many of the young people who started out with the Sacred Arts Drama and Dance Ministry have grown up to become co-leaders and directors of dance and drama. They have been empowered to take what they have learned about the Bible and the movement of God through dance and drama and apply it to other areas of their lives.

¹⁸³ Elizabeth A. Johnson. *Quest for the Living God: Mapping Frontiers in the Theology of God,* (New York: Continuum, 2007), 8.

Goal 3: To use dance and drama as tools for evangelism, e.g., through the biblical principle of Psalm 150:6 (NIV) "Let everything that has breath praise the Lord,"

I also taught them how to become disciplined in their listening skills and artistic and emotional expressions. Once they had learned to be disciplined in their skill of listening and how to gain control of their emotion then they were able to do effective outreach evangelism as the Samaritan woman did in John chapter 4. After Jesus told her about herself, she was transformed into a powerful leader, by the renewing her mind and by witnessing to other Samaritans through her testimony about the salvation of Jesus. The Samaritans that heard her were in turn transformed by the renewing of their minds. The Samaritans that listen to her, they too became transformed by the renewing of their minds.

The participants were also taught how to become powerful leaders in their spiritual life of biblical performance arts. One of the benchmarks used is the book *The 21 Most Powerful Minutes in a Leader's Day* by John C. Maxwell. In his quest for new ways to learn and grow, Maxwell states that he would ask himself every day: "How could I become a better leader?" He said that considering this question prompted him to go back to the source, that is, the Bible. The Bible is the greatest leadership book ever written. Maxwell assures us that "By examining the life of the Bible's great leaders, we

¹⁸⁴ John C. Maxwell. *The 21 Most Powerful Minutes in a Leader's Day: Revitalize Your Spirit and Empower Your Leadership*, (Nashville: Thomas Nelson Publishers, 2000), xi

¹⁸⁵ Maxwell. *The 21 Most Powerful Minutes in a Leader's Day: Revitalize Your Spirit and Empower Your Leadership,* (Nashville: Thomas Nelson Publishers, 2000), xi.

can learn more about leadership and apply the principles that we learn to our daily lives." 186

The Perceptions of Measurements on the Sacred Text of Dance and Drama

The evaluation procedures that were developed included a questionnaire designed to measured evangelistic competence. I evaluated the participants on how well they reacted to the teaching of the Sacred Text. For example, if one person jumps up and begins to praise God and rolls on the floor, but another one simply pats his or her feet. who is to say their reactions aren't equally as affected by the interaction of the Sacred Text and movement? I also evaluated the participants on their understanding of the methods of evangelistic outreach, how well they listen, and what they learned about performance art of the Sacred Text. Furthermore, I developed and administered the questionnaire and surveys done on how well they participated and communicated in the workshops/Bible Study.

A couple of the leaders of the site team developed and administered questionnaires and surveys about me as the candidate. The participants evaluated me on how well I taught on the concepts of teaching, fellowship, and discipleship of biblical performance arts. They also evaluated me on how well I connected the biblical performance arts to the sacred text, and on how I presented it in the Bible Study.

During candidate-led education pre-workshop, a pre-test combining multiple choice and closed-ended questions were given to the participants prior to discussions. The pre-survey were consisted of questions such as: What motivated you to attend this workshop? What are you expecting to learn and why are you attending this workshop?

¹⁸⁶ Maxwell, xi.

Participants had to rate their responses to the questions on a scale of 1-10, with 10 being the highest. Robust discussions followed, and a post-test utilizing questions similar to the ones on the pre-test was administered to the participants following the workshops. The post-survey consisted of questions such as: What are some of the things that you learned during this workshop? Did the teaching, by the facilitator, meet your expectations? How do you rate the teaching of the facilitator?

One of the evaluations concerned the Noah's Ark workshop and Bible Study that was held on Friday, June 14, 2013, the day before the play. The workshop included an introduction session, feedback on the "Behind the Scene Tour of the Noah Ark Play." It also included an icebreaker, Bible study, and a small surprise birthday party for one of the elder who turned seventy-five years old. She had lost her only son just the month before (See Appendix H, Photos from the Noah's Ark Workshop and Seminar, Lancaster, PA, June 2013). According to the evaluations, the participants most enjoyed the Bible study. The majority of them indicated that I effectively presented the Bible study as an evangelistic outreach tool. They felt there was an intimacy to the sessions. Some of the participants were chosen to participate in the dramatic role of teacher. To them, it felt that I was using the "each one, teach one method." Some of the participants stated that after participating in the workshop, they had a different perspective of the story of Noah. They were also better prepared for the play.

I did an overall evaluation of the trip attendees, focusing on their observations of and participation in the workshop/Bible study during the Noah's ark trip. The workshop and Bible study sessions were not just about the learning and teaching experience. It was also about sharing love, humor, and fellowship. Everyone who attended the workshop

enjoyed participating in the birthday celebration and seeing the surprised look on the elder's face when her cake was presented to her. In his book, *If You Want to Walk on Water You've Got to Get Out of the Boat*, John Ortberg states "There is always a changed life. Those who say yes to God's call don't walk the walk perfectly—not by a long shot. But because they say yes to God, they learn and grow even from their failures. And they become a part of His actions to redeem the world."

For the Noah's Ark play, the participants rated my teaching as a ten and I rated the participation of the attendees as a ten. On our journey back from Lancaster to New York City, the participants stated that they wanted to come back next year. They asked about doing a two-night, three-day trip again to see the story of Moses at the Sight and Sound theatre. However, we decided to only do an overnight trip for the Moses play, scheduled for November 14-15, 2014.

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 $^{^{187}}$ John Ortberg, If You Want to Walk on Water, You Got to Get out of the Boat (Grand Rapids: Zondervan, 2001), 8.

Chapter 6 THE ABILITY TO SUCEED AS A MINISTER

The Process of Ministerial Competencies

The candidate¹⁸⁸ and the site team spent a considerable amount of time and effort meeting together on several occasions to select the competencies that need improvement. The site team consists of several members who have an interest in and heart for the Mariners' Temple Sacred Arts Ministry of Dance and Drama. Each member of the site team has some experience in working in the following areas of performing arts: as artists in visual arts, drama, dance; as musicians; and as writers, directors, actors, art designers, actresses, actors, stage managers, and assistant stage managers. For several years, a few of them volunteered to work as leaders on the Mariners' Temple Sacred Arts Ministry of Dance and Drama.

Theologian

The candidate is highly rated in this competency as a researcher and has the ability to understand the scripture and relate it to the cultural, historical, and social-political aspects at work in the world and the Church.

Preacher

Although the candidate rates satisfactory in performance, she needs to develop strength to become productive in the biblical performance art of the Sacred Text and also

 $^{^{188}\,}$ For the rating of ministerial competencies, I am referred to as "the candidate" throughout this chapter.

to be able to deliver her sermons and teaching of the Bible more effectively both within and outside of the Church.

Worship Leader

Although the candidate is well-grounded in the order and procedures of liturgy and the ordinances of the church, she needs to improve in the area of speaking and taking her time while participating as the worship leader.

Prophetic Agent

The candidate is well equipped and trained in this area to speak the truth in love about spirituality and the social injustices of this world. She has the ability to teach others about social justice and how to embrace change related to the content of the Bible.

Leader

The candidate is highly rated as an excellent leader and is very effective in encouraging and empowering others, as well as having the ability and the willingness to listen to others.

Religious Educator

Due to her experience as an educator with the Department of Education as well as a Church School teacher, the candidate is highly motivated and proficient in this area. She has the ability to educate, encourage, and motivate others in the educational arena. She can discover new talents within herself and others. She has the ability to communicate and provide clarity on the issues for which she is required to educate others.

Counselor

The candidate has some strength in this area. The candidate is approachable

through the radiance of her smile and her words of encouragements. She has the gifts of help, healing, and guidance which Paul speaks about in 1 Corinthians 12:28. In order for the candidate to improve and grow stronger in this competency, however, she must receive more training in this area.

Pastor

Although the candidate is a pastor in training in the parish ministry and in the ministerial work that she does for the people of the church and the community, there is always room for development and improvement. As the candidate is going through her training as a pastor, she needs improvement on becoming a more effective listener, teacher, and a preacher while working with the people whom God has chosen for her to serve.

Spiritual Leader

The candidate is an effective spiritual leader in the church and the community.

She has the ability to inspire others through this gift of leadership and developing spiritual life through leadership retreats, seminars, workshops, prayer meetings, and Bible study. Her main goal is to be the example in this competency for those who are following her in the ministry.

Ecumenist

The candidate has the willingness and the ability to learn more about how to develop unity in the religious community of the church. Unity will be promoted by her use of the biblical performance arts as tools through the Sacred Arts Ministry of Dance and Drama. This will be done in the Church and the local community as well as abroad.

Evangelist

The candidate is an effective evangelist. She has the ability to spread the gospel of Jesus both within and outside the four walls of the church. She will be working as an Evangelist in the component of the Sacred Arts Ministry of Dance and Drama.

Administrator

Although, the candidate is very effective and highly motivated in this competency, there is always room for growth and improvement. The candidate should grow in the areas of developing stronger administration skills, working one-on-one with others, being more professional in her verbal communications; developing her listening skills, and accepting constructive criticism when it is offered. She also needs to learn how to develop stronger time management skills.

Professional

The candidate has strength in this area; however, she needs to improve a little more in her written and verbal communication skills.

Competencies That Were Selected For Development

Preacher

During this demonstration project process, the candidate grew more skillful in this area by equipping the participants through the practice of preaching and teaching on how to make meaning of the Sacred Text. The methods that were presented to participants were the practice techniques for spiritual transformation and interpretation. The practical methods the candidate used helped the participants to become agents of transformation in learning how to interpret the Sacred Text was the Sacred Text itself and preached Words.

The candidate preached from the Sacred Text at the Mariners' Temple Baptist Church, other churches, and at ministry organizations.

Developing Ways on How to Conduct Workshops/Seminars

A workshop was conducted by using the following resource tools the book *From One Medium to Another: Basic Issues for Communicating the Scriptures in New Media*, edited by Robert Hodgson and Paul A. Soukup, S.J.

During this demonstration project teaching methods were developed and used on the topic of how meaning is mediated, nurtured, and sustained in the spiritual and preaching components, as well as the social and political aspects of the Sacred Text in connection to dance and drama. Some of the ways the methodological concepts and structures were documented were through the forms of identification and the uses of key core definitions related to the "arts." This helped substantiate the true meaning of why biblical performing arts of drama and dance is depicted in the reception, reaction, restriction, restructuring of the biblical message and what purpose it served in the sacred text. Through this process the participants learned how to identify their own distinctiveness. They also learned how to identify other's distinctiveness and how to have respect for others.

The participants also learned how to make meanings of the sacred text through teaching and practicing of how to listen and engage the Bible. Meaning making of Bible engagement has to do with how one studies the text. Studying the sacred text is done in many different ways. In the essay, "Bible Study, Critical Thinking, and Post-Critical Thought," Phil Mullins says that in order for meaning to occur, the conditions of the

object must be examined.¹⁸⁹ To get something out of a situation—a worship experience, a movie or a play—one must bring the right attitude to receive those things that they are seeking. This also applies to how one reads the Bible and makes meaning of its contents. Ess states that readers bring to the text a certain background and mental attitude.¹⁹⁰ It is through the human experience of biblical thoughts and performing arts that the participants of Mariners' Temple Sacred Arts Ministry of Dance and Drama will be able to identify and define reasons why they are to study practical ideas of basic truth and knowledge of how to engage and explore the Bible in their spiritual life.

Using the Concepts of Measurements in the Theory of Preaching

The leaders and the audience of this evaluation were asked to give their opinions on how meanings were made through the preaching and teaching interpretation of the sacred text. One of the benchmarks that were used to help shape and develop this evaluation of the Sacred Text is *Biblical Preaching* by Haddon W. Robinson and *Writing about Dance* by Wendy Oliver. Robinson defines expository preaching as "the communication of a biblical concept, derived from and transmitted through a historical, grammatical, and literary study of a passage in its context, which the Holy Spirit first applies to the personality and experience of the preacher, then through the preacher, applies to the hearers." ¹⁹¹

In her book, Writing about Dance, Wendy Oliver details some do's and don'ts of

¹⁸⁹ Phil Mullins, "Bible Study, Critical Thinking, and Post-Critical Thought," in *Critical Thinking and the Bible in the Age of New Media*, Charles M. Ess, ed. (Dallas: University, Press of America, 2004), 282.

¹⁹⁰ Michael Palmer, "Scripture Study in the Age of the New Media," in *Critical Thinking and the Bible in the Age of New Media*, Charles M. Ess, ed. (Dallas: University, Press of America, 2004), 247.

¹⁹¹ Haddon W. Robinson, *Biblical Preaching: The Development and Delivery of Expository Messages*, (Grand Rapids: Baker Books House, 1980), 31.

"Criteria Appropriately, Consider Cultural Context and Understand Your Own Biased."

They learned from each of these concepts that "dances are valued for their particular expression within. The features for each kind of dance are different, and so are the criteria for judging the work."

The participants also learned from Oliver's analysis that it is appropriate to evaluate dance but while doing so, the evaluation one should be "as accurate and fair as is humanly possible."

Throughout this demonstration project the leaders and the audience noticed that I have matured in my style of preaching and getting the message across in biblical performing styles. From their observations they also noticed that the candidate used quite few fairy tales in some of her sermons preached during 2012-2013. They enjoyed hearing how the candidate took stories, such as "Cinderella," "The Grinch," "Jack and the Beanstalk" and related them to the Sacred Text. One such sermon was delivered at Mariners' Temple during the 11 a.m. worship service on March 17, 2013. The theme was "Your Sin of Afflictions Will Set Your Free," and the subtitle was, "I Can't Get No Satisfaction." The sermon included the story of "Jack and the Beanstalk." The congregation liked how the story of Jack and the Beanstalk related to the woman with an issue of blood (See Appendix J, Clips of Rev. Wanda D. Brown's Sermon, Sunday, March 17, 2013).

For the evaluation of dance and drama, both the leaders and the audience observed how spiritually involved I was in the physical portion of the dance and drama events that were done under this demonstration project, as well as those events of the

¹⁹² Wendy R. Oliver, Writing about Dance, (Champaign: Human Kinetics, 2010), 170.

¹⁹³ Oliver, Writing about Dance, 170.

church and the community in itself. For example, the skit that was done in memory of Doctor Martin Luther King Jr., January 2013, was rated by the ministry participants as a unique skit. Their assessment was based on the fact that although it was done in memory of Dr. King, it focused on his wife, Ms. Coretta Scott King. They also liked the name of the skit, *The Woman Behind the Man*.

They noticed how the title of this skit brought to life the saying "Behind every good man is a good woman." Not only did Mrs. King stand behind her man, she stood beside him as well. Octavia B. Vivian states in her book, *Coretta: The Story of Coretta Scott King* that after 382 days of walking for freedom, 50,000 people in Montgomery had won against injustice, causing Mrs. King to declare: "We were unable to predict failure. Faith was our guide and our future was a thing of conjecture. I am thankful that I am living in the twentieth century and that my life of one service and meaning. Not many people are fortunate enough to have something which they can dedicate their lives." Through the Martin Luther King skit, both the members and the congregation in general were not only able to appreciate that behind every good man is good woman, but behind every great ministry is a great leader, such as the pastor of Mariners' Temple Baptist Church, Reverend Dr. Henrietta Carter. Proverb 29:18 (KIV) states, "Where there is no vision, the people perish."

Religious Educator:

The candidate enhanced her educational skill as a religious educator by teaching the participants how to engage the Bible, by using methodological concepts of performance and sacred arts. In order for one to engage something, such as the Bible, one

¹⁹⁴ Octavia B. Vivian. *Coretta: The Story of Coretta Scott King*, (Minneapolis: Fortress Press, 2006), 23.

has to learn the concepts of those things in which he or she is engaging in. Engaging for me is a form of investigating. The *Online Macmillan Dictionary* defines the phrase *engage in* as being engaged in something, to take part in a particular activity. ¹⁹⁵

The participants of this demonstration project enjoyed participating under the tutelage of the candidate as the religious educator. On the flip side of this equation, the religious educator enjoyed teaching the participants as well. Both the religious educator and the participants grew in the area of learning and teaching. They have developed new ways of reading, learning, teaching, and living in the biblical performing arts of the Sacred Text. The participants are able to do these things because of the methodologies that were presented to them in the educational component of this demonstration project. They learned in the workshops how to study and engage the sacred text through dance and drama. In the essay "See—Judge—Act: A Different Approach to Bible Study," Aida Irizarry-Fernández writes that those who engage the Bible in serious inquiry will become "faithful agent of change within a church and a society that operate from the demands of the Reign of God." Fernández goes on to argue that Romans 12:2 "is the scriptural foundation of this teaching/learning tool." Another example used is based on Micah 6:8 and Luke 16:20, found in the essay "Resurrection in Prophetic Context: 'Poor Man Lazarus' and Christian Agency" by Cheryl Townsend Gilkes: "Jesus' call to disciples, as followers and students, as Christians, is to engage the beggars laid at their gates—to do

¹⁹⁵ Online Macmillan Dictionary, s.v. "engage in," http://www.macmillandictionary.com/us (accessed October 10, 2013).

¹⁹⁶ Aida Irizarry-Fernández, "See—Judge—Act: A Different Approach to Bible Study," *Engaging the Bible Critical Reading Contemporary Women*, Hee An Choi and Katherine Pfisterer Darr, eds., (Minneapolis: Fortress Press, 2006), 48.

¹⁹⁷ Aida Irizarry-Fernández, "See—Judge—Act: A Different Approach to Bible Study," 48.

justice, love mercy, and walk humbly (Micah 6:8)."¹⁹⁸ The Religious Educator used the scripture of Micah 6:8 and related it to the teaching of dance and drama, explaining to the participants that in everything they do, they should do it in love.

The Importance of Outreach Evangelism in Dance and Drama

One of the main reasons for doing evangelism is to bring people to Jesus, in order for them to receive the salvation of Christ. The explosion piece of evangelism is about people who do not know Christ, who have backslide and became transformed from their old life to their new life in knowing who Jesus truly is. James Kennedy, in his book *Evangelism Explosion Equipping the Church for Friendship Evangelism*, states "In our society, people know many facts about Jesus of Nazareth, but many do not know that He is divine....They do not see anything unique about Jesus except that He was more successful than we in keeping God's law and He was a brilliant teacher." 199

A plan was developed on how to teach the participants about how meaning is made in the framework of outreach evangelism explosion through drama and dance. I taught the participants in the workshops that in order to make meaning one must know the definition of the word *meaning*, In any given dictionary the word *meaning* means "the thing, action, feeling, etc. that a word or words represents." Using the word *meaning* in

¹⁹⁸ Cheryl Townsend Gilkes, "Resurrection in Prophetic Context: 'Poor Man Lazarus' and Christian Agency," *Engaging the Bible Critical Reading Contemporary Women*, Hee An Choi and Katherine Pfisterer Darr, eds., (Minneapolis: Fortress Press, 2006), 22.

¹⁹⁹ James D. Kennedy and Tom Stebbins, *Evangelism Explosion: Equipping the Church for Friendship Evangelism Discipleship and Healthy Growth*, (Wheaton, IL.: Tyndale House Publishers, 1976), 92.

Online Macmillan Dictionary, s.v. "meaning," http://www.macmillandictionary.com/us (accessed January 23, 2014).

the evangelistic methods means that one must learn how to equip Christians for an evangelism explosion through teaching and preaching.

The leaders of MTBC Sacred Arts Ministry of Dance and Drama know that in order to be equipped, both the participants and the audience must know who Jesus is in the religious component of dance and drama. Participants of the ministry were required to attend some outside engagements, workshops, and seminars that related to dance and drama. Throughout the months from April to November 2013, we were invited to attend many workshops and events, such as the Baptist House of Prayer Praise Dance event, Dewitt Reformed Church outdoors homecoming neighborhood event and others.

One event in particular that we attended was the play *Sing Harlem Sing* on May 7, 2013. *Sing Harlem Sing* is a Mama Production of the Foundation of the Art by Vy Higginsen's School of Gospel Jazz (See Appendix H, Flier for *Sing Harlem Sing*, May 4, 2013). Thirty-five people came out to the play with Mariners' Temple. Following the play was a special Q&A session between Ms. Higginsen and her cast and Mariners' Temple Baptist Church. During the session, Ms. Higginsen introduced herself and the cast and she spoke about her life as a writer and producer. She spoke particularly about the play *Mama*, *I Want to Sing*, her first play. She also spoke of her work helping those in the community who are interested in the performance arts. She trains and teaches them on the concepts of how to do performance arts professionally.²⁰¹ Ms. Higginsen also informed the group that she has auditions set up for all ages at her school. Incidentally, one of the teenagers of the MTBC Sacred Arts Ministry of Dance and Drama Ministry auditioned for her school and was chosen to attend in the fall of 2013. After Ms.

²⁰¹ Vy Higginsen, *Sing Harlem Sing*, Q&A session, New York, NY, May 7, 2013.

Higginsen finished speaking, Reverend Dr. Henrietta Carter asked the members of Mariners' to pray with her as she prayed for Ms. Higginsen. Indeed this was an evangelistic explosion as well as a *kairos* moment.

I was amazed by the lighting effects used in *Sing Harlem Sing*, and how it made the actors and actresses stand out during their performances. It gave me ideas on how to create lighting effect for the choreo-drama *The Trial* (See Appendix H, Choreo-Drama Ministry, Photos from *The Trial*, June 2013). The presence of the lights illuminated the lights of the life of the characters. The stage lights of *Sing Harlem Sing* and *The Trial* reminded me of the scripture, Matthew 5:14 (NIV): "... You are the light of the world. A town built on top of a hill cannot be hidden."

The participants and the audience learned that the plays and other creativity events that were presented by the MTBC Sacred Arts Ministry Dance and Drama were focused on evangelism explosions. Evangelism begins with the spiritual light within each of us that must be reflected on the outside. The lighting effect in the biblical performance arts reflects the light that must shine on those who do not know Jesus. The lighting effect is also put into place for the participants, outsiders, and the audiences could learn to follow Jesus as the light. Matthew 5:16 (NIV) states "In the same way, Let your light shine before men, that they may see your good deeds and glorify your Father in heaven."

The participants were invited to take part in the workshops on critical engagement of biblical studies of the arts. They were taught on how to bring it to life through plays, skits and dance techniques. Critical engagement of biblical performance arts may take many different forms, such as rhetoric, negative, constructed, narrative, historical, genre linguistic, textual, critical thinking and much more. The participants in the Sacred Arts

Ministry focused on rhetoric criticism, or public speaking. The benchmarks that were used were *Exemplary Life: A Theology of Church Life in Acts* by Andy Chambers, *Rhetoric and Ethic: The Politics of Biblical Studies* by Elisabeth Schussler Florenza, and *The Sourcebook on Rhetoric*, by James Jasinski. Jasinski states that "contemporary tradition of rhetorical studies typically focuses on the idea of critical methods." Chambers states, "When rhetoric is mentioned, public speaking usually comes to mind." Florenza focuses her attention on women speaking in public places. She writes, "Like ancient and modern rhetorical traditions, the biblical traditions has become almost exclusively a western tradition of vocal, virile, public—and privileged—men, a tradition from which wo/men have been excluded for the most part.... The exclusion of women from politics and power was one side, the other was their lack of right to be heard." The participants learned that speaking in public has to do with critical thinking and it is a major function in drama.

A DVD of the Choreo-Drama 2012 fundraiser play, *Exodus: The Departure*, written by Kalisha Brown was presented as an evangelistic tool in one of the ministry workshops. The play tells the story of John Maxwell who has a calling on his life. Rather than accept the call, John leaves the Church and becomes a superstar singer. When John's father dies a few years later, he has to return home and prepare himself to become the

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²⁰² Andy Chambers, *Exemplary Life: A Theology of Church Life in Acts* (Nashville: B&H Academic, 2012), 26.

²⁰³ James Jasinski, *The Sourcebook on Rhetoric: Key Concepts in Contemporary Rhetorical Studies* (Thousand Oaks, CA: Sage Publication, 2001), xxv.

²⁰⁴ Elisabeth Schussler Florenza, *Rhetoric and Ethic: The Politics of Biblical Studies*, (Minneapolis: Fortress Press, 1999), 2.

next pastor. He falls asleep on his couch in his office and has a dream in which he travels back and forth between the promise land of the Bible and his modern-day life.

Before the play was shown, I shared with the participants a story called "Let My People Go," by Cheryl A. Kirk-Duggan. The story was about Moses and the Israelites in the book of Exodus. The first time that Kirkland-Duggan heard of the Exodus story was as a child watching Charlton Heston play Moses in the movie *The Ten Commandments*. Kirk-Duggan also learned of the Exodus story in her Sunday school classes. Cheryl describes the Exodus story as a divine learning experience of mistreatments of the Israelites. Kirkland-Duggan is also showing disempowerment as a mode to expose the dialogue in the Exodus story as classism, sexism, racism, anti-Semitism, homophobia and as an oppression story. I also shared with the participants that in the Exodus story there is a common threads between all of God's people, whether Jewish, Gentiles, Black or White, we are woven together and is connected with God, through His Son Jesus Christ.

The media does have a philosophical effect on our lives. The movie, *The Wizard of Oz* had a profound effect on my life, and it is one of my Exodus stories. Dorothy in the Wizard of Oz grows up in a poor family and as she comes into her womanhood, she tries to protect her dog, Toto, by running away from home. In the process of running, Dorothy gets caught up in a storm. After the storm is over, she awakes in a dream and finds herself in a strange land. She tries to get back home, but there are many obstacles in her way. Glenda the Good Witch could be likened to Moses of the Exodus story, as she helps Dorothy realized that home is where the heart is. I was so amazed by *The Wizard of Oz*

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²⁰⁵ Cheryl A. Kirk-Duggan, "How Liberating Is the Exodus and For Whom? Deconstructing Exodus Motifs in Scripture, Literature, and Life, in *Exodus and Deuteronomy*, Athalya Brenner and Gale A. Yee, eds. (Minneapolis: Fortress Press, 2012), 15.

that in 1985 I wrote a religious adaptation called *The Voice*. It was performed at Mariners' Temple by the Young Adult Choir twice in the mid eighties and in the early nineties.

I was not drawn to *The Wizard of Oz* because of my ethnicity. I was drawn to this story because I was a little girl coming into my own liberation and independence and was determined to do things my way. However, in doing things my way, there were consequences and lessons I had to face and learn. In 1978 an African American version of *The Wonderful Wiz of Oz* called *The Wiz* was released. I was able to relate this version to the Afro-centric liberation and the feminist movement. To this day, I still love to watch *The Wizard of Oz* and *The Wiz*.

The participants were able to give their critiques after watching the play on DVD in comparisons with the lived version. I also asked them to critique the story of Ms. Kirk-Duggan and my story that was shared with them verbally, as well as the DVD of the *Exodus*. They were also asked to compare the information presented to them with their own exodus life stories. Many of the participants shared that the two stories that were shared with them represented a rhetorical critical way of thinking because the two stories that were told were told verbally in public speaking. They also stated the story related to each other in a liberating setting. In the biblical account, the children of Israel were looking for a place call home. In The Wizard of Oz/The Wiz, Dorothy seeks ways to get back home.

About *The Exodus: The Departure*, Kalisha writes:

"Unlike Moses who did not make it into the Promise Land, it was not too late for John. It was during his session with the Christian Counselor that God took John into a place that was real and unknown to man. In the Bible, God had spoken to Moses through the burning bush; for John, God

spoke to him through realistic scenarios, depicting special characters in the bible as symbolic meaning for God's purpose. Sometimes, in life, God has to take us to a place that we don't understand; only to test our faith. In order for John to be a diligent servant for God and His people, he had to prove that he was willing and able to do what God had called him to do. Hebrews 11:6 (NIV) say "But without faith it is impossible to please him: for he that cometh to God must believe that He is and that He is a rewarder of them that diligently seek him." ²⁰⁶

John had to be taken back in his dreams to the beginning of time in both the Exodus story and his modern day life. The Exodus story helped him to realize that he was brought back home to fulfill his destiny.

A plan of teaching methods was created on how meanings of the Sacred Text are mediated in the spiritual life of the participants. When a person becomes a Christian on his or her life journey, they learned they must live by the word of God, which is the Holy Bible or the Sacred Text. The Sacred Text is the mediator between us and God. It helps us to shape who we become while traveling on this spiritual life journey. In *Create Your Personal Sacred Text*, Bobbi Parish believes that we can create our own sacred text based on our life story. The process is about you and your journey. It is your story of the explorations and discoveries you have made, and still want to make, about Spirit and yourself, Parish writes.

The choreo-drama "The Trial" was presented as an evangelistic tool at the workshop. Within this workshop, the participants learned how to conduct their spiritual life journey and relate it to the Sacred Text. Because of all the catastrophes that Jeena went through, she became a hopeless case. She felt like the man with the demon-

²⁰⁶ Carrie K. Brown, *The Exodus, The Departure*, (New York: [Unpublished]), 2012.

²⁰⁷ Bobbi Parish, *Create Your Personal Sacred Text: Develop and Celebrate Your Spiritual Life*, (New York: Broadway Books, 1999), 1.

²⁰⁸ Parish, Create Your Personal Sacred Text: Develop and Celebrate Your Spiritual Life, 10-11.

possessed son, "I believe; help thou mine unbelief" (Mark 9:24). At the end of the play, Jeena shares how she found Jesus all over again after coming out of the hospital. Throughout her spiritual battle she had no choice but to refer to the word of God. Jeena started asking God questions. She said to audience it is ok to ask God questions, because He is our friend and our teacher.²⁰⁹

Matthew 7:7 (NIV) says, "Ask and it will be given to you; seek and you will find; knock and the door will be opened to you." The way that we are to ask God for the "desire of [our], hearts" (Psalm 37:4), (NIV), is through the word of prayer. Jeena explained the process of her spiritual battle to the audience this way: "Through my spiritual battle, I had no choice but to refer to the Word of God. What was I to do? I couldn't do anything but be still. If I didn't learn anything, I now understand that God is there with us in every step of the way." Sometimes we feel He isn't there, because when we pray, there are times we don't hear Him."

As it is told in the story of Martha and Mary, Jesus came to visit them. Martha was so distracted by all the preparations that had to be made. She was upset and started too complained to Jesus that Mary should be helping her, instead of sitting at His feet. Mary knew sitting at the feet of Jesus and learning from Him was very important, while he was teaching her and the disciples. As a result, she did not allow Martha's complaints to distract her. When we are preoccupied by things of this world, when things begin to fall apart, we lose faith, and, we begin to question God on why He has not helped us. God, He is always there. By no means, God has ever left us, Joshua 1:5 (NIV) states, "...I will never leave you nor forsake you."

²⁰⁹ Carrie K. Brown, *The Trial*, (New York: [Unpublished]), 2013.

²¹⁰ Brown, The Trial.

The participants who attended this workshop all recognized that Mary and Martha had chosen the path they wanted to travel on during their spiritual Christian journey.

Some of them sided with Mary and agreed that Mary was on the right path of traveling on her Christian journey and that Martha was too much of a busybody. Others felt that Martha was traveling on the right path of her Christian journey and that Mary was just lazy. They all agreed that Jeena learned from both Mary and Martha story in the way that she told her story to the audience.

We all have a path to choose to walk on in our lives, we can chose to go left or we can choose to go right, but, no matter which direction we choose, God must be our guide. By choosing God to lead us, we could never go the wrong way; Psalm 23:3 (NIV) said "...He guides me along the right paths for his name's sake." At the end of the play, Jeena learned to allow God to lead her through the path of righteousness, for his name's sake. The participants express they understood from this teaching that we also have to choose to allow God to guide us through the path of righteousness, for his name sake, no matter how many dark valleys we have to travel through.

Measurements Utilized as a Religious Educator

As the Religious Educator, the candidate was evaluated by the leaders and participants of this project on the following statements: the methodological concepts of planning and teaching on the religious education of the Sacred Text, morals of spiritual life and how well it connects to the moral, cultural and social development of the participants of this project. The leaders and the audience observed the candidate and noticed that she gave great emphasis on how she utilized her teaching methods. They noticed that she did this by keeping her focus on what she was presented to them as the

Sacred Text. The candidate taught them that there were other religious sects that believed that their ways of teaching and the material that they used is also sacred.

The candidate used the *Sacred Texts of the World* by Ninian Smart and Richard D. Hetch and *The Encyclopedia of Cults, Sects, and New Religion* by James Lewis.

Lewis declares, "Many people become involved in a religious group in the wake of a spiritual experience." Lewis goes on to say that by the middle of 1970s the word *cult* had assumed negative connotations as they were applied to certain religious groups that were considered to be socially dangerous. Smart and Hetch state in their introduction that for a community that is shaped by a religion, it should be vitally clear on which texts or documents are authoritative. If one is to understand the nature of scriptures, one needs to be clear about certain fundamental words that are related to the text, including text, scripture, sacred, authority, revelation, inspiration, and canon. 213

The candidate informed the participants on how to know the Holy Bible. She presented to them at a workshop on the Word of God as the authoritative scripture, as is stated in II Timothy 3:16 (KJV): "All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness." ²¹⁴

²¹¹ James Lewis, *The Encyclopedia of Cults, Sects, and New Religions*, (Amherst, N.Y.: Prometheus Books, 1998), 24.

²¹² James Lewis, *The Encyclopedia of Cults, Sects, and New Religions*, 26.

²¹³ Ninian Smart and Richard D. Hetch, *Sacred Texts of the World: A Universal Anthology*, (New York: Crossroad, 1982), xi, http://www.books.google.com (accessed December 12, 2013).

²¹⁴ The KJV was used in this paragraph because of the use of the word *inspiration*.

Professional

The leaders of the Sacred Arts Ministry of Dance and Drama recognized that a high skill of professionalism had to be developed for the ministry. The dance and the drama ministry have separate mission statements and theme scriptures that were selected and adopted in January 2009. The mission statements of these ministries helped the participants becomes prepared on their spiritual journey as participants in these ministries (See Appendix F, Sacred Arts Ministry of Dance and Drama Mission Statements).

For any group, organization, or ministry to be professional within the context of their work, there must be some guidelines established, and they should be reflected when any work is been presented to an audience. As a result, a handbook was created on professionalism to help the candidate become better equipped as a leader of the ministry (See Appendix J, Sacred Arts Ministry Professional Chart on How to Evangelize Outside of Mariners' Through Dance and Drama, created August 2013). The Sacred Arts Dance and Drama Ministry created rules and regulations for the ministry subcomponents, (See Appendix G, Sacred Arts Ministry of Dance Ministry Parent and Members Handbook, Addendum 2013-2014). For an example, the rules and regulations handbook of the Crown Jewels Dance Ministry was "designed to offer Crown Jewels members and their parents a clear understanding of their commitment and responsibilities to the Crown Jewels Ministry." 215

A professional skills and practical chart was developed on how to do evangelism beyond the four walls of Mariners' through dance and drama. It was created for the sole

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²¹⁵ Mariners' Temple Baptist Church Crown Jewels Parents and Members Handbook. Adopted February 2009, 7-10.

purposes to show that there were some outside events that were not completed, as well as some events and programs that were completed. There are few that are still being worked on as ongoing events and programs of this demonstration project. These events that are presented on the chart are "The Noah's Ark Trip (June 13-15, 2013); the dance ministry events at the Apollo, (August 2013) and Abron Arts Center (June 2013) of New York, NY; the dance ministry trip to Temple Baptist Church of Portland, Oregon (October 17-21, 2013); and the trip to the Holy Land (scheduled for July 14-25, 2014). Other events that were completed for the demonstration project are the "Take It to the Streets Dance and Drama Pre-Christmas celebration, (December 14, 2013), The Dance Ministry Worship and Praise Event at Soul Tabernacle Church, Harlem, NY (December 15, 2013).

Teaching plans were created to address four areas: how meaning is made through the process of professionalism related to biblical performance and sacred arts of dance and drama: how to mediate meaning through the process of nurturing and substantiation of the biblical passages on the subject of spiritual life: how meanings were made through outreach evangelism; and the use of the Sacred Text to help develop a spiritual life and how it relates to drama and dance.

Overall, the candidate ably presented her case as to how she used the biblical performance arts as a source of transformation at Mariners' Temple Baptist Church. She demonstrated how well the Sacred Text and spiritual life principles connect to one another in the context of cultural and social development of the participants through the performing arts such as praise and worship, liturgical and spiritual step dancing, dancing with the flags, acting, plays, skits, monologue and poetry reading.

Teaching Skills Assessment

The candidate was evaluated by the participants on her professional skills as a religious educator and preacher. She was also evaluated on her spiritual life journey of teaching, the subject of Bible engagement of the Sacred Text, and values of spiritual life and how they relate to dance, drama and evangelism outreach. The candidate demonstrated how well spiritual moral values were presented in the biblical performances arts of each event, program, and rehearsal.

One of the values she focused on *time*. Time is a major factor in our life as Christians. The songwriter and singer Dottie People wrote and sings, "*He is an on time God*." The candidate helped the ministry participants understand that time should be top priority in everything that is said in done within their lives. The following scriptures were used to illustrate the concept of time: the creation story in Genesis 1: 1 (NIV); the incarnation of the Word (John 1:14), and the passage of seasons in Ecclesiastes 3:1 (NIV). Participants in these workshops that it is important to manage our time by using the God's formula in Genesis 1. He "created the world in six days and he rested on the seven." The lesson one can draw from this Scripture is that one cannot do everything at once. One must handle tasks step by step to be successful.

Final Thoughts

This demonstration project was put into actions with the thought of knowing that it will be an ongoing project. Taking on the task of this demonstration project was not easy and it was a very challenging experience. The affirmation that helped me persevere was "Whatever I put my mind to do; I can accomplish it and do it."

While working in this project I learned that it takes a team to help accomplish those things one sets out to do. Matthew 25:23 (NIV) states, "...You have been faithful with a few things [;] I will put you in charge of many things" Luke 12:48 (NIV) says "...From everyone who has been given much, much will be demanded; and from the one who has entrusted with much, much more will be asked." The Mariners' Temple Sacred Arts Ministry of Dance and Drama has been given much to do and we were required to do much.

There are other events and programs that are put into place after the demonstration project is to be completed, including the Holy Land Trip for July 2014 (See Appendix G, Clips of the Announcement of the Holy Land Trip from 11 a.m. Worship Service Bulletin, June 9, 2013; Front Cover of the Holy Land Trip Brochure, July 2014) and the Sight and Sound Theatre Moses trip for November 2014. The planning for these events is going well.

During the developmental stages of events and programs that were created for this demonstration project, both the ministry leaders and participants experienced some major life changes. As the candidate of this project, I matured in the following competencies: as a preacher, religious educator, and in my professionalism. The participants of the MTBC Sacred Arts Ministry of Dance and Drama also grew tremendously in their spiritual development in dance and drama. In the growth of the participants, they were elevated in their professional skills to perform. They were also selected to minister at events outside Mariners' Temple.

Due to the developmental evangelistic skills of this project, a few of the participants auditioned for performance arts school and photography school, and they

were selected for those programs. For example, Jelani Stuart, a member of the Mariners' Temple Sacred Arts Ministry of Dance and Drama, auditioned and won a role in the play, *A Salute in Memory of Michael Jackson, (Man in the Mirror)* at his high school, Adolph Philip Randolph Campus High School of Harlem, NY (See Appendix H, "Reflection of a Participant, Jelani Stuart," a youth in the MTBC Sacred Arts Dance and Drama Ministry). Sklyer Foster, assistant director of the Stepping for Him Ministry, won a four-year scholarship from *Vogue* magazine to attend a photography school of his choice in Los Angeles. Nia Veal, a high school student, a drawing artist, who worked behind the scene. She is planning to major in art at the college of her choice in September 2014.

With all of these developments among the members of the Mariners' Temple Sacred Arts Ministry of Dance and Drama, the scripture that comes to mind is 2 Timothy 4:7 (NIV), when Paul says "I have fought a good fight, I have finished the race, I have kept the faith." This is what Bible engagement is all about, "fighting a good fight," seeing the task all the way to the end despite the outcome. One is to finish the race, because there is a deadline to be met. One has to also keep the faith, no matter what it looks like.

After finishing the physical aspects of the majority of the events of this project, I ended up in the hospital in August 2013 with a heart condition, which took me by surprise. I had never been sick to the point where I had to be hospitalized. I've always considered myself be a healthy person, exercising and eating right. However, I didn't realize the effect that this project had taken on my body. Although I am taking it easy and paying closer attention to my health, however, I still have a job to do and that is to complete the work that God has brought me in to this world to do. Jeremiah 29:11 (NIV) reminds me that God has a plan. "For I know the plans I have for you" declares the

Lord...plans to give you hope and a future."

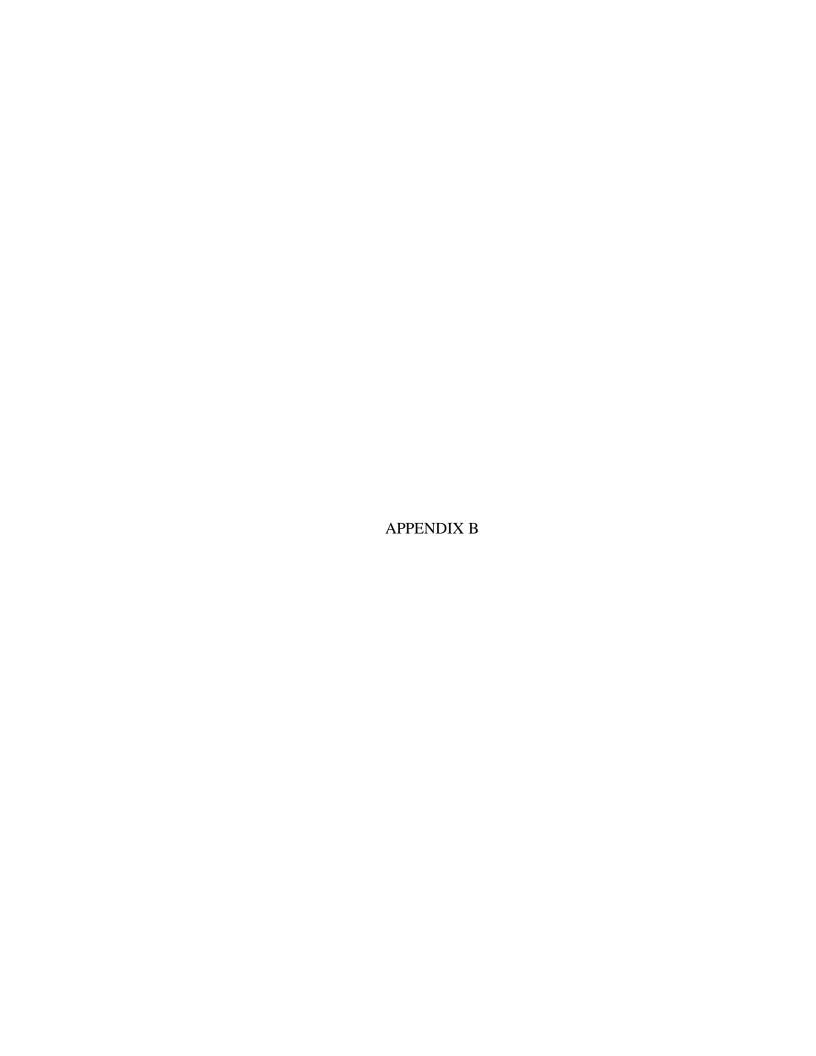
The saying goes "If at first you don't succeed, try, try again." Jesus is the perfect example for us to follow when he spoke these words that are recorded in John 19:30 (NIV) and gave up the ghost." In other words, Jesus did not leave His task undone.

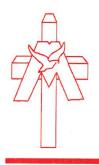
And when he finished His task, he passed the mantle to His disciples to carry on the work. Although, this portion of the demonstration project is largely complete, the overall task is being passed on to those participants who have been trained and taught on how to break down barriers by using the Biblical performance arts as a source of transformation at Mariners'.



APPENDIX A

Demonstration Proposal
Using Biblical Performance Arts in the Framework of the Sacred Arts of Dance and
Drama





Mariners' Temple Baptist Church

3 Henry Street • "Mariners' Temple Lane" • New York, NY 10038 Ph: (212) 233-0423 • Fx: (212) 406-8071 • Email: MTBCOffice@aol.com "KEEPING THE STORY ALIVE SINCE 1795" Website: www.marinerstemple.org

THE REVEREND DR. HENRIETTA CARTER, Senior Pastor

Deacon Dr. Ardie DeWalt Evans Chair, Joint Board Chair. Board of Deacons

Trustee H. Arba Hall Chair, Board of Trustees Treasurer

Trustee Ronald Morris
Vice Chair, Board of Trustees

Sister Valerie E. Curry-Jones Church Clerk October 23, 2011

To Whom It May Concern,

This is to certify that permission was granted to Rev. Wanda D. Brown to do her dissertation work on the Sacred Arts Ministry of Dance and Drama.

On Sunday, October 21, 2011, the members of the Mariners' Temple Baptist Church congregation joined me in blessing Rev. Brown and her site team through the power of prayer, to do her dissertation on the Sacred Arts Ministry of Dance and Drama.

Rev. Brown an associated the assigned Minister at the Mariners' Temple Baptist Church and serves as Minister to the sacred Arts Ministry. I am confident that she will do an excellent job exploring the Bible and connecting Scripture with her research and writing of the demonstration project.

Sincerely yours, Rev. Dr. Henrietta Carter Senior Servant

THE PURPOSE OF DANCE AND DRAMA

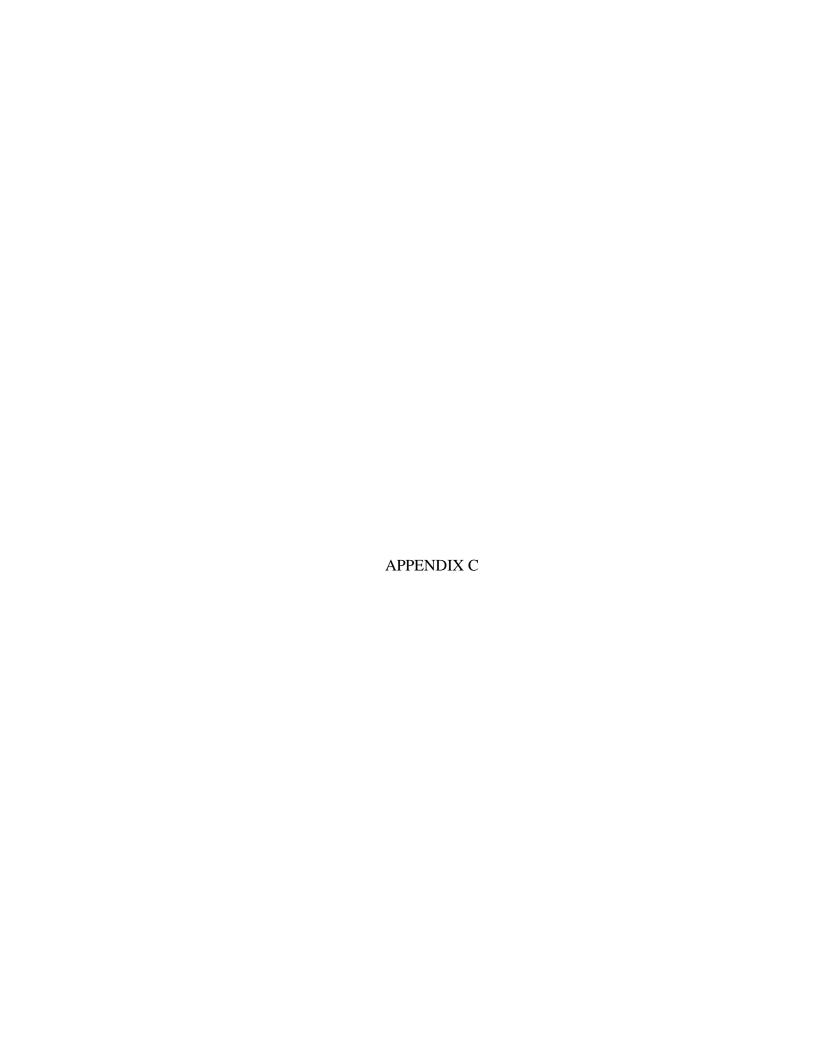
Dance and Drama is the purpose for this demonstration project;
The purpose is to grow where there is a need to grow!
And to teach the participants
What they need to know!
Written by, Wanda D. Brown [Unpublished]



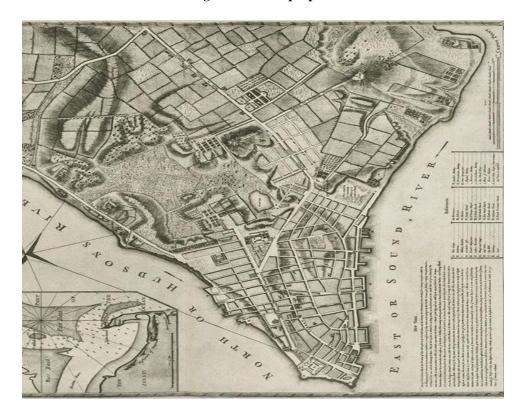
MTBC Crown Jewels Dance Ministry



MTBC Anointed Acts Drama Ministry



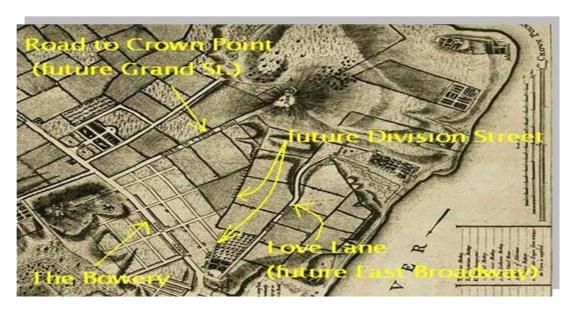
Old Maps that were created and used to reconstruct LES of farmland for the colonial days; streets were name after distinguish and rich people that lived in the area.



Stokes, I. N. Phelps, The Iconography of Manhattan Island, 1498-1909. Vol. 1, p. 339

Man hattan unlocked. blogspot.com/.../story-behind-east-side. html

Old Maps that were created and used to reconstruct LES of farmland for the colonial days; streets were name after distinguish and rich people that lived in the area.



Manhattanunlocked.blogspot.com/.../story-behind-east-side.html

Henry Rutgers, a Philanthropist for Mariners' Temple Baptist Church

Henry Rutgers - Henry Rutgers was one of the property owners of Mariners' Temple.W.M. Dewey Foster did a survey report on the property owner of Mariners' Temple Baptist Church. He records the following information listed below in Mariners' Temple Oliver Street and Henry streets, New York, NY.

- In 1753 the Easterly property of Mariners belonged to Hermanus Rutgers, reference Farm Historical Volume P,
- On August 28, 1753, Hermanus Rutgers devised will to Hendricks Rutgers, references, NY, Halls of Records Wills Liber 18, 378.
- In 1781 April 11Hendrick conveyed the property to Henry Rutgers and other by wills reference, Wills-L 33 H of R Page 306. In 1782
- The Lots of property was divided (no reference is recorded).
- In 1795 the original church was built reference, records of Mariners' Temple
- On August 29, 1797 Henry Rutgers conveyed property to Corporation of the Second Baptist Church in New York by lease, reference, Hall of records Liber 52 Conveyance p. 133.

Mariners' Temple Oliver Street and Henry Streets New York, NY. HABS No. NY-406, 4 HABS NY, 31-Neyo, 26 Photographs (accessed, December 4, 2013).

Fayette Street Baptist Church/Oliver Street Meeting House, 1791

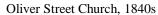


Baptist Church, Fayette Street, cdm.bostonathenaeum.org/cdm Creator (s)- Hayward George.b.ca. 1800.lithographer Title: Baptist Church, Fayette Street (now Oliver Street)

Contributor (s)- Dodge Robert Valentine, D.T. (David Thomas), 1801-1869 **NY 1808:** showing the building extending to Chatham St.

Source: 8975 tif.

Link to Library Catalog- http://catalog.bostonthenaeum.org/vwebv/holdinginfo



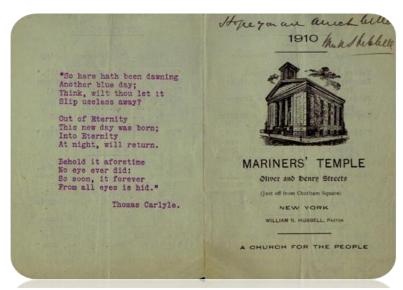


Museum of the City of New York, www.Mcny.org/ Collection portal, Search engine, [Mariners' Temple]

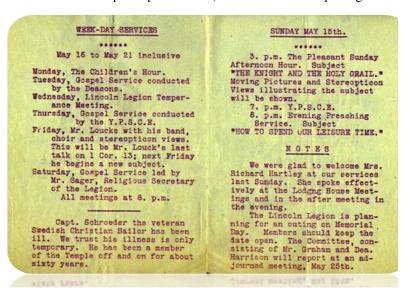
Mariners' Temple Baptist Church Worship Service, Sunday's Bulletin

Sunday Worship Service, 1900s - Mariners' Temple had two worship services on Sunday in the 1900s, one particular cultural they reached out to during this time was the Chinese; after the Chinese rescue mission was opened in the neighborhood.

Daytoninmanhattan.blogspot.com/.../the-1845-mariners-temple-no-12-oliver



Mariners' Temple Baptist Church, www.MarinersTemple.org/



Mariners' Temple Baptist Church, www.MarinersTemple.org/

Mariners' Temple Baptist Church Bulletin Sunday Morning, 11:a.m. Worship Service (Front Cover)

Mariners' Temple Baptist Church 3 Henry Street, New York, NY 10038 Reverend Dr. Henrietta Carter BLACK HISTORY MONTH CHURCH ANNIVERSARY



www.marinerstemple.org
"DESTINED TO REIGN IN 2013"

The Mariners' Temple Baptist Church shall be a biblically rooted church on a mission for Christ, guided by the Holy Spirit t hat exists to glorify God, win souls, and nuture people, through worship, teaching, preaching, fellowship, and discipleship.

(MTBC MISSION STATEMENT) – Adopted 12/1984

The Above information and picture of Mariners' - is the front cover of the Sunday morning 11:00 a.m. Anniversary Worship Service at the Mariners' Temple Baptist Church, Sunday, February 17, 2013, the 218th years Church Anniversary celebration. The Mariners' celebrated it church anniversary every year in the month of February. February is also the month that is designated as the official Black history month to celebrate the community of the Blacks/African race in the United States of America. This is a significant time for Mariners' Temple Baptist Church congregation, because Mariners' became an officially owned by African American congregation in 1980s under the leadership of the first African American female the Reverend Dr, Suzan D. Johnson Cook.

Mariners' Temple Sunday Morning Worship 11:a.m. Worship Service, February 17, 2013 (Front Cover, right side)

Mariners' Temple Baptist Church Bulletin (Back Cover)

Sunday Morning, 11:a.m. Worship Service **BLACK HISTORY MONTH**

REVEREND DR. HENRIETTA CARTER, SENIOR PASTOR

MINISTERIAL TEAM

Rev. Sondra Boozebailey Rev. Percy Perdue Rev. Wanda D. Brown Rev. Dr. Rena White Rev Nontrell Taylor Rev. Dr. Deseere Newkirk Min. Sheila D. Grimes Min. Sonja A. West Min. Pamela Chisholm Min. Cara Martin Min. Robin Wilkins-Burrell

SEMINARIANS

Minister Cynthia Gardner-Brim

L.H.O.P. PRAYER AND OUTREACH MINISTRIES

Deacon Cheryl Thux
OFFICERS OF THE MARINERS' TEMPLE

CHURCH CLERK

Sister Valerie Curry Jones

DEACONS

Deacon Ardie DeWalt Evans, Chair

Deacon Shirley West,

Deacon Hugh M. Booker Deacon Evelyn Brim Deacon Eugene Chisholm Deacon Richard B. Davis Deacon Douglas E. Grimes II Deacon Ruby Perdue Deacon Cheryl Thux Deacon Clyde M. Brown Deacon Tressie Edward Deacon David Smith Deacon Janice McLaurin Deacon Lonnie Jones Deacon Darryl Watson Deacon Adrainne Grimes McBain

Deacons Emeritus

Deacon Willie Mae Wright

Deacon Ellen Gilbert

TRUSTEESTrustee H. Arba Hall, Chair

Trustee Ronald Morris, Vice Chair

Trustee Janet Moore Trustee James Mortimer Trustee Patricia Thomas Trustee Laura Tandy Trustee Robin Wilkins Burrell Trustee Ethel Harley

Trustees Emeritus Trustee Esther Henegan Trustee Janice Johnson Trustee Gilbert K. Starks

DEPARTMENT OF CHRISTIAN EDUCATION

Sister Ann Neal, Church School Superintendent Deacon Ruby Perdue, New Members Coordinator Minister Sonja A. West, Minister of Christian Education

CHURCH ADDRESS

3 HENRY STREET, New York, NY 10038 IMPORTANT NUMBERS

Church Office: 212–233-0423 Deacon Ardie DeWalt Evans: 212-962-3908 Trustee H. Arba Hall: 347-355-3433

Church Office E-mail MTBCOffice@aol.com

Mariners' Temple Sunday Morning Worship 11:a.m. Worship Service, February 17, 2013 (Front Cover Middle Session)

Mariners' Temple Baptist Church Bulletin (Inside Cover)

Sunday Morning, 11:a.m. Worship Service

The Mariners' Temple Baptist Church Reverend Dr. Henrietta Carter, Senior Pastor

217 Years of Ministry KEEPING THE STORY ALIVE SINCE 1795 AND DEEPENING OUR DISCIPLESHIP

"We are standing on Holy Ground."

Prayerfully enter God's Sanctuary and give unto Him the honor and glory due Him.

Keep silent before Him. Do not disrespect the House of the Lord by eating,

drinking, or smoking in this sacred place.

 ${\it Please turn off all cell phones, pagers, etc., upon entering the sanctuary.}$

Remember: This is Holy Ground.
CHURCH ANNIVERARY
BLACK HISTORY SUNDAY, FEBRUARY 17, 2012, 11:00 A.M.

~ 217 Years of Worship ~

DIVINE ORDER OF WORSHIP

This progra	am is subject to change based on the move of the Holy Spirit
PRAISE AND WORSHIP	The Praise & Worship Ministry
THE ORGAN PRELUDE	Bro. Jamal Hamilton & Bro. Peter McBain
	Crown Jewels Praise Dancer gether Children" Hymn #541
	"I Love you Lord Today" Hymn #580 MINISTER
PASTOR: O Come let us worship and bow do our Maker.	wn: let us kneel before the Lord
PEOPLE: O come, let us sing unto the the rock of our salvation.	
PASTOR: O Come, let us Bless His Nam due His name.	e. Let us give unto the Lord the glory
	nd a great King above all gods. His truth endureth to all generationMinister
CHANT	"I Really Love the Lord"
THE PRAYER OF CONFESSION O God of love and mercy, we have come Name seeking your forgiveness for our m We seek your face Lord, as we confess al We acknowledge our sins before you.	nany sins and shortcoming.
AFFIRMATION OF FORGIVENESS This is a faithful saying, it is sure and worthy of the world to save sinners The everlasting lestill sinners Christ died for us. There is therefor in Christ Jesus. [I Timothy 1:15; Romans 5:8]	ove of God is proved in that while we were are now no condemnation for those who are

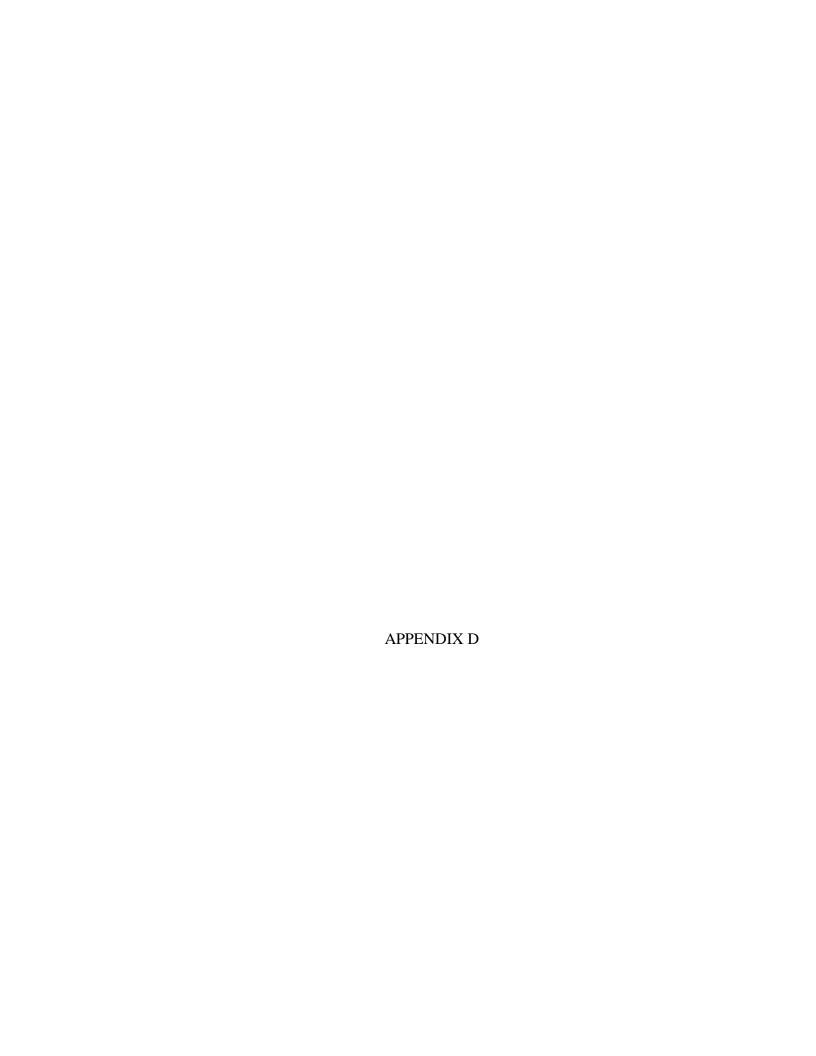
(A MOMENT OF SILENT MEDITATION) *Congregation Stand

Mariners' Temple Baptist Church Bulletin (Inside Cover) Sunday Morning, 11:a.m. Worship Service

HYMN OF PRAISE			
THE HOLY SCRIPTURE*GLORIA PATRI* GLORY BE TO THE FATHER"	Minister		
THE GREETING OF THE GUEST	"The Jesus in Me'		
THE CONCERNS OF THE CHURCHSCRIPTURE OF THE MONTH OF I			
GOD IS A REFUGE FOR US Trust in Him at all times; ye people, pour out you him: God is a refuge for us Psalm 62:8	our heart before		
SCARED ARTS MINISTRY	Crown Jewels Dance Ministry		
BLACK HISTORY MOMENT	Minister Sonja A. West		
BLACK NATIONAL ANTHEM	Lift Every Voice and Sing, Hymn #540		
~217 Years of Prayer~ THE PRAYER HYMN	Music Ministry		
THE PASTORAL PRAYER	Minister		
~ 217 Years of Stewards I THE STEWARDSHIP MOMENT	<i>hip</i> ~Minister		
OFFERTORY SELECTION	"You Can't Beat God's Giving"		
THE SACRIFICIAL OFFERING THE DOXOLOGY* PRAISE GOD FROM WHOM A	. •		
~ 217 Years of Surrender THE SERMONIC SELECTION	~The Music Ministry		
THE WORD OF GOD			
~ 217 Years of Surrender THE INVITATION TO DISCIPLESHIP	~ PASTOR CARTER		
HYMN	"Let the Church Say Amen"		
THE RECESSIONAL*			
THE BENEDICTION*	Minister		
THE ORGAN POSTLUD	₽*		

THE ORGAN POSTLUDE* ~ We Depart to Serve ~

GIVING IS AN ACT OF WORSHIP!



Census of the Population of the Lower Eastside New York 1600s Manatus gelegen op de Noot River, 1639



Dutch Settlement of 1624-1643 – From the beginning of the establishment of the Dutch Settlement, the populations grew from about 270 to 500 people in New Amsterdam

Map-of Manhattan, Library Congress www.loc.gov/exhibits/treasures/trm068.html.

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New York City, Lower Eastside Population/Census

New York Census Report (**The year 1790**) - According to a source of the *First Federal Census 1790*, *Albany Census*, the first comprehensive census in American was conducted by the United States government beginning in August 1790. It is recorded on the census online website under the heading of the United States link the census records the populations for New York in 1790 era was, 2,545



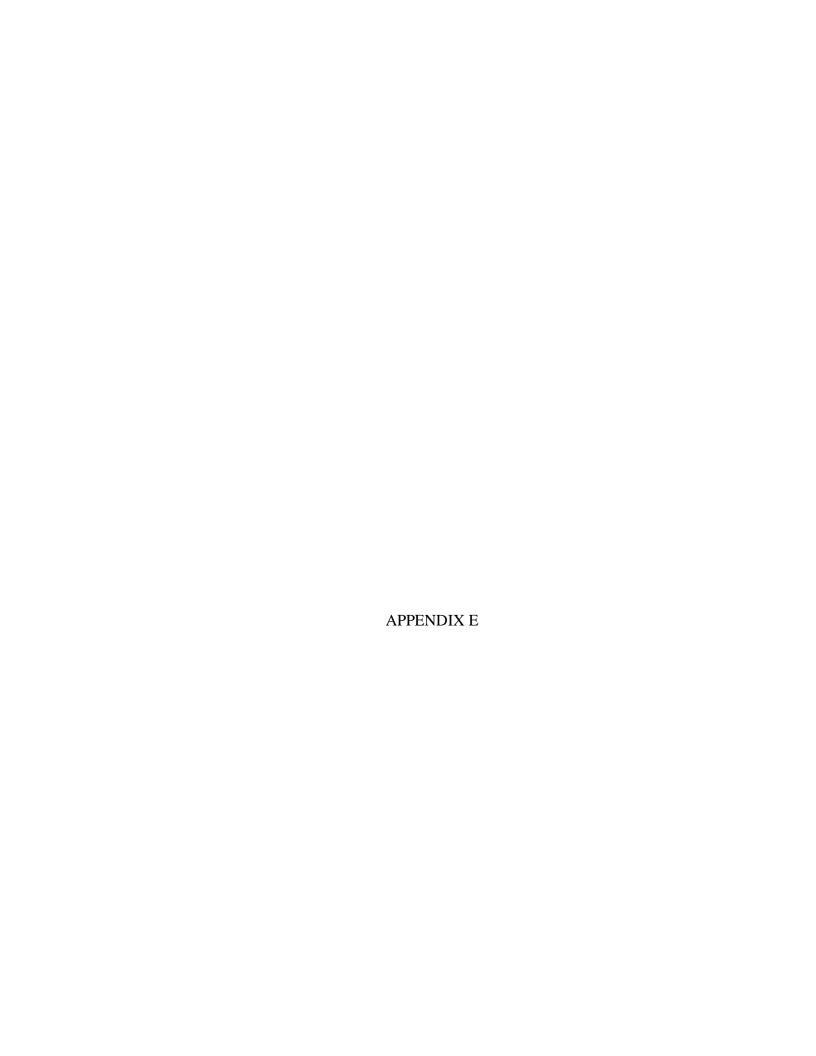
Map of New York Acessed from New York County http://www.census-online.com/links, (accessed, December 10/2013)

The Department of City Planning
New York City 2010 Census Report of Community District #3

Total Population	1990	2000	2010	
Number	161,1617	164,407	163,277	
% Change		1.7	-0.7	



http://www.nyc.gov/htm/dcp/pdf/lucds/mn3profile.pdf (accessed, December 10, 2013)



Dance and Drama in Biblical Time Scriptures of the Sacred Text that relates to Dance and Drama

Old Testament Scriptures on Engaging the Bible through Dance The Book of Exodus takes place in the 15th Century, 1446 BC

Exodus 5:1 (NIV) – "...Let my people go, so that they may hold a festival to me in the wilderness." The word that relates to dance in this scripture is the word festival. God is letting Pharaoh knows that after he release them, the people are going to celebrate Him through Music and in dance.

Exodus 32:19 (NIV) – "When Moses approached the camp and saw the calf and the dancing, his anger burned and he threw the tablets out of his hands." The key word for engaging the Bible in this scripture is the word dancing. Although God had stated in Exodus 5:1 the people were to be released to hold a festival for Him. The people celebrating God in the wilderness did not happened in the manner that God wanted it to happen. Instead of the people honoring God through dance, they decided to worship and praise false gods.

New Testament Scriptures on Engaging the Bible through Dance The Book of Luke takes place in the 2nd Century, 64/65 AD

Luke 15:25 (NIV) – "Meanwhile, the older son was in the field. When he came near the house, he heard music and dancing." The word dancing appears in this scripture is informing the readers there is a celebration of a festival taking place.

The Old and New Testaments Literatures on Engaging the Bible through Drama
The words literature and drama are connected to each other as dramatic literature. The
word dramatic is a theatrical feature of the word literature that is part of the Sacred Text.
Performance arts bring dramatic literature to life through the sacred text, in other words
people could experience the performing arts by seeing and hearing it through plays, skits,
poetry reading etc....

There many dramatic literatures in both the Old and New Testament, such as in the Old Testament the creation story in the book of Genesis, Noah Ark (Genesis), the story of Abraham (Genesis) and Moses (Exodus); in the New Testament, The Birth and Crucifixion of Jesus Christ is recorded in all four gospels: Matthew, Mark Luke and John.

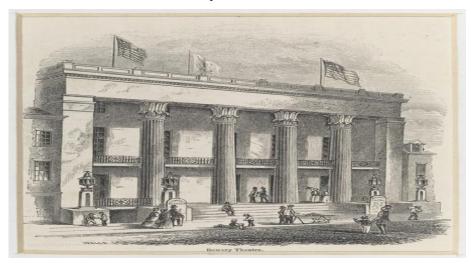
Performance Arts of Dance and Drama New York, NY 1700s/1800s/1900s

New York Broadway in the 1800s



Old Park Theatre, New York, 1798-1848
Date: Ca. 1910
Color Lithograph
Museum of the City of New York, http://www.Mcny.org/
Collection portal, Search engine, [Old Park theatre, Park Row]

Bowery Theatre



Bowery Theatre of 1826, New York
Date of picture: Late 19th Century
Print (visual work) Engraving (print)
Museum of the City of New York, http://www.Mcny.org/
Collection portal, Search engine, [Bowery theatre]

Church Performing Arts of Dance and Drama New York, NY 1700s/1800s/1900s

Church Performing Arts of Dance and Drama – were performed in many different ways in the religious sects and churches in New York, NY as well as in other parts of the world. Church performing arts of dance and drama were done through singing, preaching, teaching worshipping and praise and sometime dance. The following sources listed below give highlights on drama and dance in the religious/church sect.

Church Performing Arts of Dance and Drama of the 17th / 18th Centuries- In the 17th century of New York, NY, religious drama that were done outside of the church in New York, NY was banned in 1774, by the Continental Congress. The Great Awakenings Revivals were considered to be a part of the outdoor religion which had some dramatic features of acting and spiritual dancing. However, *The Great Awakenings* were called the great revivals and campfire meetings and they grew rapidly around the United States of America, from 1730 to 1970.

History of Theatre, Glencoe, http://www.glencoe.com/theatre/Timeline/timeline_content.hmtl McLoughlin, William G., *Awakenings, and Reform*

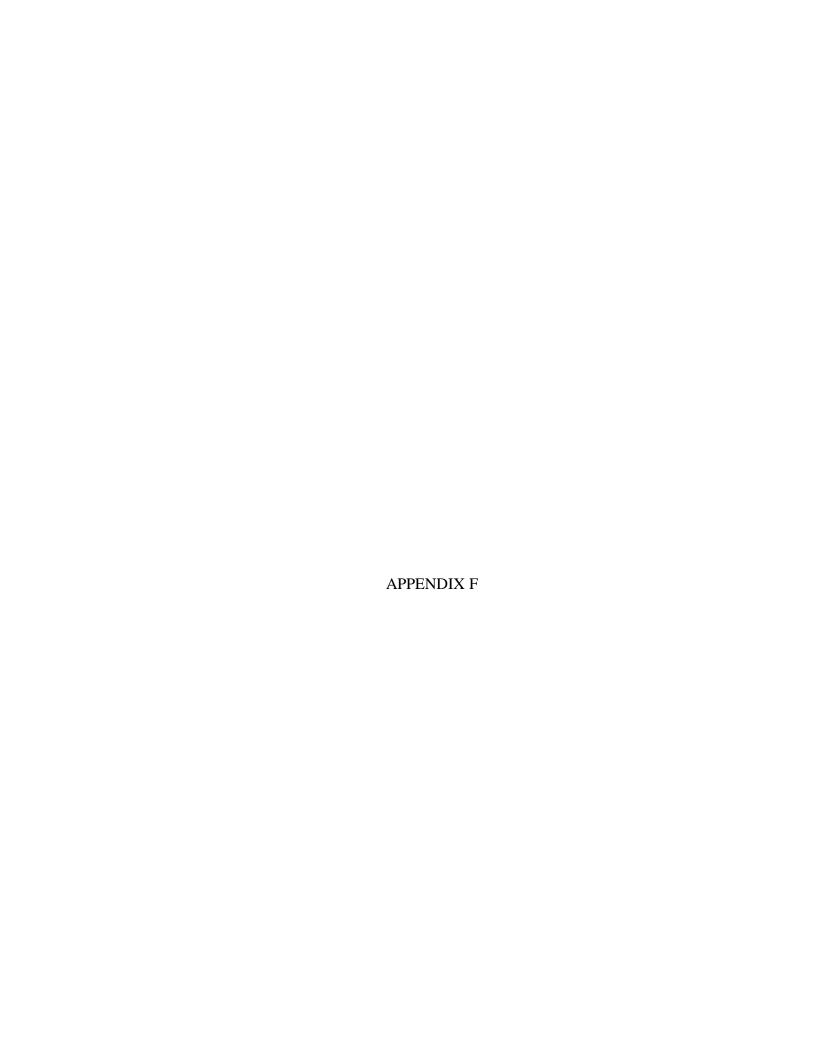
In the eras of 1700s/1800s, preachers, such as, Jonathan Edwards's founder of the first Great Awakening and George Whitefield preached with dramatic attributes at the First and Second Great Awakening. The *Fulton Street Revival known as the Fulton Street Prayer Meeting* was established in New York, by Jeremiah Lanphier. The prayer meeting at Fulton Street was established on Wednesday, September 23, near the end of the Second Great Awakening of the 1800s. It also helped shaped the third Great Awakening, which was established as a Social Gospel movement and it started in 1850 to 1900s. The Great Awakening came to its peak in 1970.

The First Great Awakening, Divining America, TeacherServe, http://www.nationalhumanitiescenter.org
Harry S. Stout, *The Divine Dramatist: George Whitefield and the Rise of Modern Evangelicalism*, p. 40
McLoughlin, William G., *Awakenings, and Reform*Martin, Catherine, *Passionate prayer*, p. 120

Church Performing Arts of Dance and Drama of the 20th/21st Centuries - In the 19th Century the first well known dramatic play that was performed at a church was the Elephant Man. It was performed as an Off Broadway Production at St. Peter Lutheran Church of Citicorp Center; and later it was performed at Booth theatre on Broadway and in London at the Royal National Theatre in.

Poetry of Religion on Broadway: 'The Elephant Man'-Religion Online, http://www.religion-online.org/showsarticle.asp? title=1742, (accessed December 13, 2013

First Church Dance Concert – According to sources the first Church Dance Concert was held on July 6, 1962 at the Judson Memorial Church on Washington Street. This was a new beginning of an avant-garde of dancing taking place in a church. Cames, Mark C, editor, American National Biography Supplement 2



Mariners' Temple Baptist Church Sacred Arts Dance and Drama Ministry DANCE AND DRAMA MISSION STATEMENTS

The participants of the Sacred Arts Crown Jewels Dance and Drama Ministries, have their owned mission statements, which helps the participants of the ministries becomes prepared, shaped and mold through dance and drama, while they are on their spiritual journey as participants in these ministries.

The Crown Jewels Mission Statement – The Crown Jewels Dance Ministry is on a mission to prepare dancers spiritually, biblically and artistically to move into the ministry of dance in adherence to God's word and stand in intercession with authority to praise worship and battle on behalf of the people of God. We are committed to winning souls and freeing up strong holds through the gifts of dance by helping all develop a close relationship with the Lord Jesus Christ. We seek to instill love in one another and transform lives through spiritual growth, teaching and ministry. We shall at all times, be biblically rooted ministry bathed in the anointing of the Holy Spirit, where we vow to decrease ourselves and give God the glory at all times.

Adopted January 2009

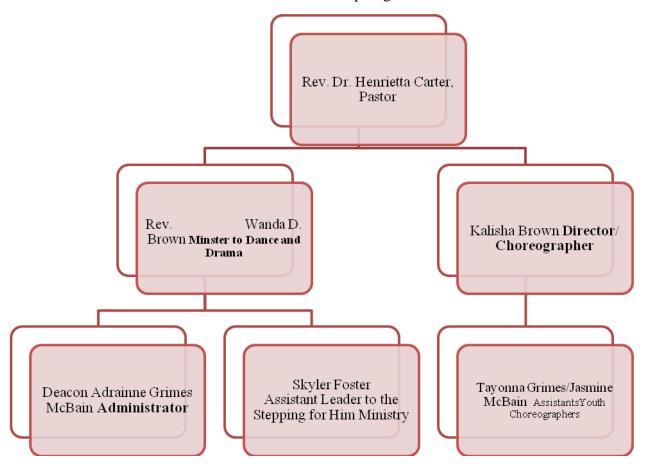
Crown Jewels Theme Scripture – **Psalm 150:4-5**- *Praise Him with timbres and dance;* praise Him with stringed instruments and organs. Let everything that hath breathe praise the Lord, praise ye the Lord.

Anointed Acts Mission Statement- The Anointed Acts Drama Ministry, we acknowledge and accept a direct order from our Lord and Savior Jesus Christ, to share the gospel with all people regardless of race or religion, stating within the four walls of the church and progressing beyond. And we do because we believe we are filled with the Holy Spirit and have been anointed for such a time as this.

Adopted August 2008

Anointed Acts Theme Scripture- Mark 16:15 and Luke 4:18- "Go into all the world and preach the good news to all creation... The Spirit of the Lord is upon me, because He has anointed me to preach the good news to the poor. He has sent me to proclaim freedom for the prisoners and recovery of sight for the blind, [and] to release the oppressed."

Mariners' Temple Baptist Church MTBC Crown Jewels Leadership Organization Charts



MTBC Dance Ministry Leadership Chart, Created by Reverend Wanda D. Brown, December 2013

Mariners' Temple Baptist Church MTBC Anointed Acts Leadership Organization Charts

Reverend Dr. Henrietta Carter, Senior Pastor

Reverend Wanda D. Brown, Minister to Drama Lay Minister Kyesha Turner, Director

Sister Antionette Jones, Assistant Director

MTBC SACRED ARTS ANOINTED ACTS DRAMA MINISTRY SUB-DIVISON MINISTRY

CHOREO-DRAMA MINISTRY

Leadership Team Rev. Wanda D. Brown

Lay Minister Kyeshia Turner Sister Antionette Jones Sister Kalisha Brown Deacon Janice McLaurin Sister Tressie Edwards

Writing Team

Rev. Wanda Brown Lay Minister Kyesha Turner Sister Antoinette Jones Sister Kalisha Brown Brother Aundree Booker Deacon Hugh Booker Deacon Lonnie Jones

MTBC Dance Ministry Leadership Chart, Created by Reverend Wanda D. Brown, December 2013

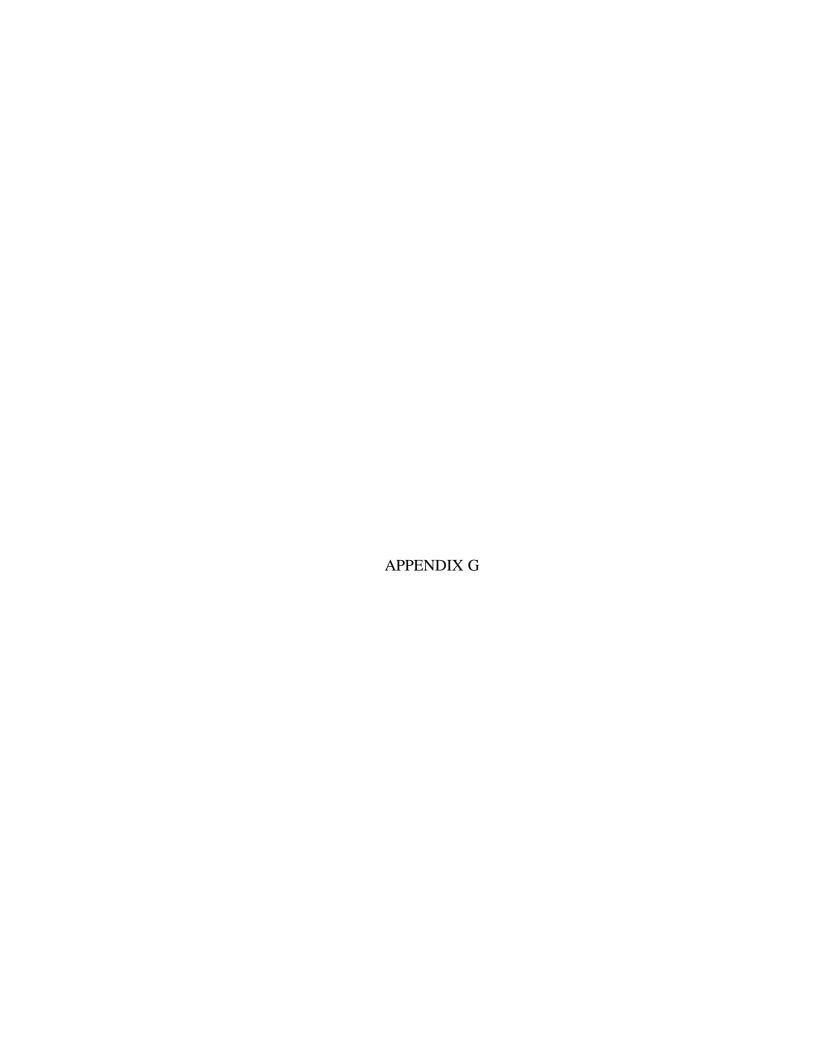
Mariners' Temple Baptist Church Crown Jewels Dance Ministry



The Crown Jewels Dance Ministry
From the file of MTBC Sacred Art Dance and Drama Ministry, August, 2013



The Anointed Acts Drama Minstry Christmas Play From the file of MTBC Sacred Art Dance and Drama Ministry, December, 2012



Mariners' Temple Baptist Church Crown Jewels Dance Ministry

Parent & Member Handbook Addendum

2013 - 2014

PURCHASING

Purchasing Music

Each member is responsible for purchasing their own CD from a music store. The ministry will *not* be providing members with CDs.

Purchasing Garments

Members are responsible for purchasing their own garments from the selected garment website the ministry provides. The ministry will *not* purchase garments on your behalf. If you do not have internet access please speak to the Choreographer/Technique Consultants and the leaders will work something out.

COMMUNICATION

Communication regarding rehearsals and garment attire will *come directly from* the choreographer and technique consultants. **If you have questions on how to purchase garments or what you (or your child) need to wear for a specific ministering event, <u>you may contact the Choreographer/Technique Consultants directly</u>. Communication regarding ministry meetings, concerns, financial obligations will come from the Liaison. Parents who express any ministry concerns or questions regarding**: garments, rehearsal; ministering; event participation - <u>must speak *directly* to the Ministry Liaison</u>. **Communication regarding administrative compliance, upcoming events and attendance** will *come directly from* the Administrator. Communication via the Spiritual Advisor will be done on an as needed basis. **Members or parents who wish to speak with the Spiritual Advisor may do so by appointment** *only* **and give your request to the Ministry Liaison.**

REHEARSAL PROCEDURES & POLICIES

A rehearsal schedule will be provided to you on a monthly basis at *least* a week before the first scheduled rehearsal. Changes to rehearsals will be updated via e-mail and available on the Crown Jewels website and bulletin board.

Choreographers/Technique Consultants will select eligible members for each ministering engagement amongst all levels of the Crown Jewels ministry. Praise Warriors and Steppers will be selected to minister for special events upon the step coach and technique consultants discretion. Level 2 members may be selected to minister for special events upon the choreographer's discretion. All factors will be taken into consideration.

MINISTERING POLICIES

If a member has missed a ministering engagement, for whatever reason, they will not be selected to minister for the next event

The choreographer will select dancers, for each ministering event. This decision will be made at the final technique rehearsal.

<u>REITERATION:</u> All members who are expected to minister on a particular Sunday, must be in Sunday School on that day; no exceptions. Anyone who arrives after 10:30 a.m. will <u>NOT</u> minister.

- Members will not be permitted to minister for one or more of the following reasons:
 - O Color nail polish (i.e. pink, black, green, purple, orange, etc.)
 - Outrageous hair and/or extension color (i.e. purple, green, yellow, orange, etc.)
 - o Missing garment(s) for particular dance
 - Inappropriate undergarments
 - o Damaged, form fitting garments (all garments must be inventoried prior to ministering)

ACCEPTABLE NAIL COLOR

- French manicure
- Cotton candy
- Clear
- Light Pink
- Mellow Colors

GARMENTS

REITERATION: All garments must be inventoried prior to ministering. If garments are not brought in at the last rehearsal – you will be asked to leave rehearsal and will not minister

<u>REITERATION</u>: **Females must invest in a black sports bra**. Black undergarments are essential to ministering at each event. **If you do not have all of the proper garments on the day of the event – you will not minister!**

~Please sign Handbook disclosures attached and return to Ministry Administrator~

A full copy of both Parent & Member and Garment Handbooks are available with the Ministry Administrator

From the File of Mariners' Temple Baptist Church Sacred Arts Dance Ministry

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry REHEARSAL, SATURDAY, NOVEMBER 2013







MTBC LITURGICAL DANCER
From the file of MTBC Sacred Arts Crown Jewels Dance Ministry

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry

Mariners' Temple Crown Jewels Ministering Request Form Ministry/Person Requesting Dance Ministry

Name:			Ministry Name:		
First	Last				
Contact Information:	Phone			 E-Mail	
	1 none			L-wu	
Date Requesting Ministry:					
	Month	I	Date	Year	
Special Requests: If you are requesting for a spe	cific person, grou	ıp or song plea	se fill out information	below	
Requesting Whom: Children	Youth A	Adults Chil	dren & Youth Solo		
Song Requesting (if applicable	e):			Name	
	Name	of song	Artist	Name of Album	
Name of Event:			nformation		
Where the event will take pla	ce:				
Name of Event:					
Event Theme (if Applicable):					
Event Colors (if Applicable):					
Person Requesting Signature:		Today's Γ	Oate		
Ministry Leader Signature:		_ Today's Da	ite		
* A copy of the ministering redance requests must be submit to Dance.		be sent to you			
		Acceptance	e/Declined Request		
Acceptance Request Accepted	d Dance R	equest Decline	d Reason for Requ	nest	
	Minister to Dan	ce Signature	-	 Date	

From the File of Mariners' Temple Baptist Church Sacred Arts Dance Ministry

Mariners' Temple Baptist Church 218th Anniversary Committee presents



Also Featuring
Guest Host Ghail Rhodes Benjamin
Spoken-wordArtist&EmpowementSpeaker
Rosie Mendoza-McCamery & AVP
(Anointed Vessels of Praise)
Sounds of Lyfe (SOL) Band
Renewed Vision Ensemble
Saxophonist Seaton Hancock

Kalisha Brown, LiturgicalWorshipper

Scott Burrows, Musician

- * \$50 VIP Seating * \$40 General Seating (Advance Only)
- * \$35/General Seat for Groups 10+ (Advance Only) * \$45 at the Door (General Seating)

Reserve Your Seat(s) by Calling: Mrs. Bernadette Bedford, 516-617-1933

Mrs. Marie Bright, 718-968-5148 Trustee H. Arba Hall, 646-660-5990 Ms. Tanni Martin, 917-407-1205 Coreen Parks, 646-573-4427 Min. C. Gardner-Brim, 646-221-7673

MELBA MOORE IN CONCER' "An Evening of Inspiration"

Featuring songs from her new CD "LOVE

Friday, March 22, 2013 7:00 p.m.

@ Mariners' Temple Baptist

(Manhattan's Lower Eastside/Chinatown Community)

3 Henry Street (corner of Oliver Street)

New York, NY 10038 (Doors open at 6:00 p.m.)

212-233-0423

Opening Group Rosie Mendoza McCamery & AVPSOL

Meals and Snacks Available on Site







Mrs. Bernadette Bedford, Anniversary Chairperson Rev. Dr. Henrietta Carter, Senior Pastor

From the file of Mariners' Temple Baptist Church 218th Church Anniversary Committee Notation: Kalisha Brown, the Choreographer MTBC Dance Ministry, represented the Sacred Arts Minstry of Dance and Drama at this event.

Mariners' Temple Baptist Church Sacred Arts Dance and Drama Ministry Flyer of the Gospel Heritage Conference Atlanta, Georgia

2013 Praise & Worship Conference (2/14 – 2/16) Changing A Generation Full Gospel Baptist Church

Bishop Paul S. Morton, host pastor 3350 Greenbriar Pkwy SW *Atlanta*, GA 30331

Registration:

(Expires February 1, 2013)

\$129 – Full conference \$59 – One Day ONLY (Thu or Fri) \$20 – One Day ONLY (Sat) – Breakfast w/Rev Hairston *\$100 – Dance Showcase Performer

*Showcase performers <u>do not</u> have to register for the conference. Performers who do not register for the conference will not be permitted in any of the day seminars

If you would like to register as a group full payment must be made and given to Rev. Wanda Brown no later than January 20, 2013. Please provide all information on the second page if you choose this option.

If you choose to register on your own you may do so at: www.gospelheritage.org

Hotel

A. Atlanta Airport Hotel - \$179/night Please NOTE: There is no GHF rate with this hotel

Air Fare:

AirTran (roundtrip) 12/13 – 12/16 \$232/person nonstop

Please NOTE: Air fare is subject to change depending on booking availability

Ground Transportation (non-air):

WILL BE AVAILABLE between <u>host hotel and Changing A Generation</u> (Thurs/Fri/Sat) **Transportation Pass**: FREE for REGISTERED GH Delegates who Stay at HOST

HOTEL

includes all classes/services.

The Host Hotel does not have any rooms available during this time. Registrants are responsible for providing transportation to and from the GFH church and hotel

Notation: The GHC flyer was downloaded from an e-mail sent as an invitation by founder, Theresa Harriston, inviting the dance and drama ministries of Mariners' Temple to come and participate in the GHC heritage celebration.

Mariners' Temple Baptist Church Sacred Arts Dance and Drama Ministry Letter of Invitation of the Gospel Heritage Conference Atlanta Georgia



Greetings,

I pray that you are doing well and enjoying the presence of the Lord! I want to take a moment to personally thank you for registering for Gospel Heritage 2013 and signing up as a delegate within the Liturgical Dance Division. We are elated that you are joining us and we are filled with great expectation of God and His glory being manifested throughout the conference.

It's an honor and privilege to serve in ministry alongside Dr. Teresa Hairston and with the Ascension Dance Ministry of Sacramento, CA. Our assignment is to assist in furthering the vision of the Gospel Heritage Foundation as we impart and experience authentic worship through dance and movement ministry. We have a great staff of leaders and volunteers working to make your Gospel Heritage experience memorable and life impacting.

The dance division is unique in its threefold informative, demonstrative and creative platform for impartation. So that you are appropriately prepared we ask that you bring the following items:

- Any Black liturgical garments
- Any White liturgical garments
- Any MULTI-COLORED and/or SOLID COLORED liturgical garments
- Multiple and proper support undergarments (i.e. leotards, unitards, dance belts, tights, sport gear etc.)
- Workout/Aerobic Apparel
- Towel
- Any portable props (i.e. flowing material, flags, banners, tambourines etc.)
- Bibles (used for reference during lectures and props during presentations)

Come prepared for worship! Come prepared to dance! Come prepared to experience the glory of the Lord in ATLANTA, GEORGIA at Gospel Heritage 2013!!! If any further information is needed, please contact us directly. Sincerely.

Trent Von Lee, Dance Division-Gospel Heritage Praise & Worship Conference **Notation:** The GHC Thank you letter was downloaded from an e-mail sent to me (Reverend Wanda D. Brown) from the staff of the Gospel Heritage Origanization, under the founder of Dr. Teresa Hairston.

Mariners' Temple Church Sacred Dance and Drama Ministry Gospel Heritage Conference, Atlanta, Georgia, 02/14-16















Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry

Participants at

Mariners' Temple Baptist Church
218th Church Anniversary
Sunday, February 2013







Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Participants at

PROGRAM

THE L.ORD SWEET HOUR of PRAYER

Prayer Breakfast for: Clergy/Ministry Leaders

The Courtyard Marriott Hotel

8900 Bartram Avenue

Philadelphia, PA

Saturday, April 27th 2013

9:00 AM-12:00 PM

Servant of God Worship Experience

Greetings

Reverend Gloria J. Moore

Servants of God

Breaking the Fast in Prayer

Blessing the Breakfast

Minister Karen Herbert

Our Fellowship Breakfast

Buffet Style

Worship Leader

Reverend Wanda D. Brown

New York, NY

Hymn of Praise

"Sweet Hour of Prayer"

Scripture of Prayer

Minister Carol Smith

Answered Prayer

Minister Loretta Bradford

The Ministry of Dance

Carrie Kalisha Brown

Our Guest Servant

The Reverend Dr. Jacqueline Reeves

Spoken Word Ministries

Rahway, New Jersey

Remarks

The Lord's Sweet Hour of Prayer Ministries

Benediction

The Reverend Dr. Jacqueline G. Reeves

Note: The names that are highlighted are those Leaders who represented the Crown Jewels Dance Ministry. Program information from the file of The Lord's Sweet Hour of Prayer Ministries, April 2013

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Flier and ticket sample of Crown Jewels Annual Dance Concert

M.T.B.C. Sacred Arts

Crown Jewels Dance Ministry Presents: Dance & Poetry Extravaganza

Mariner's Temple Baptist Church,

3 Henry Street, New York, NY 10038 (212) 233-0423

Saturday, May 25, 2013

Doors open at 3:15 pm

The event starts at 3:30 pm

Ticket Donations

18 – 59 (\$20), 6 -17 & Senior 60+ (\$12) 5 and under is free

Ticket Donations at door

18 to 59- \$25.00, 6 to 17 \$7.00 and 5 and under is free

Dinner will be served

For more information please contact Front Office @ 212-233-0423

Sister Carrie K. Brown, Director/Choreography
Deacon Adrianne Grimes-McBain, Administrator
Rev. Wanda D. Brown, Minister to Sacred Arts

Rev. Dr. Henrietta Carter. Senior Pastor

Ticket

Mariners' Temple Baptist Church
SACRED ARTS CROWN JEWELS DANCE MINISTRY

ANNUAL DANCE & POETRY EXTRAVAGANZA

Saturday, May 25, 2013 Time 3:30 p.m.-6:30 p.m.
Ticket Donation, 5 and under (free), 6-17 & Senior 60+ (\$12), 18-59 (\$20)

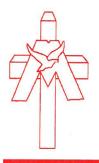
Donations at the Door: 5 and under free, 6-17 & Senior 60+(\$15.00), 18-59 (\$25.00)

For more information, Please contact the Church Office, 212-233-0423

Reverend Wanda D. Brown, Minister to Sacred Arts

Reverend Dr. Henrietta Carter, Pastor

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Sample Letter of Invitation



Mariners' Temple Baptist Church

3 Henry Street • "Mariners' Temple Lane" • New York, NY 10038 Ph: (212) 233-0423 • Fx: (212) 406-8071 • Email: MTBCOffice@aol.com
"KEEPING THE STORY ALIVE SINCE 1795" Website: www.marinerstemple.org

THE REVEREND DR. HENRIETTA CARTER, Senior Pastor

Deacon Dr. Ardie DeWalt Evans Chair, Joint Board Chair, Board of Deacons

Trustee H. Arba Hall Chair, Board of Trustees Treasurer

Trustee Ronald Morris
Vice Chair, Board of Trustees

Sister Valerie E. Curry-Jones Church Clerk April 13, 2013

Dear			

We would like to thank you for confirming that you will be participating in the MTBC Sacred Arts Crown Jewels Annual Dance Ministry Concert as a prophetic dancer.

The Dance Concert is scheduled to be held on Saturday May 25, 2013 from 3:00 p.m. to 5:00 p.m.

If you have any questions or concerns, please contact Rev. Wanda D. Brown, Minister to Sacred Arts Dance and Drama Ministry, at 212-233-0423 or you may e-mail her at MTBCOFFICE@aol.com

We look forward to hearing from you. May God Bless and Keep you. Please see enclosed flyer.

Yours in Christ.

Sister Carrie K. Brown

Deacon Adrianne Grimes McBain

Choreographer/Director

Administrator

Rev. Wanda D. Brown Minister to Sacred Arts Rev. Dr. Henrietta Carter Rev. Senior Servant Minister to

Sample letter of invitation from the file of Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry, April 2013

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Poetry Reading Luncheon POEM, WRITTEN IN REMEMBRANCE

JOSHUA TAYLOR ANDERSON (MY GRANDSON) WHILE TRAVELING ON THE ROAD TO GLORY!

While I was traveling on the Road to Glory!

I met this little baby boy, one day!

As I was traveling on my merry way, on the Road to Glory to pray! He politely ask, hey wonderful lady, where are you traveling to and may I go with you. I looked at him, with tears of joy in my eyes and said to him I am looking for my grandson, Jo-sh-ua, Jo-sh-ua, have you seem him anywhere, if so could you take me there! Oh by the way, why are you out here all along? You are too small to be on your own, where is your home? He looked at me with a smile on his face and said with grace, I am not along, because heaven is my home!

As I traveled on the Road to Glory! The little baby boy, took me by the hand and said to me, don't worry, because God has a plan.

As I travel on the Road to Glory! The little baby boy, took me by the hand and said to me, with excitement! Ma Ma, Don't worry, it's me Joshua.

As I traveled on the Road to Glory! Joshua laid his hand on my chest and said Ma Ma, don't you worry, God have given me rest and please let my mother Carrie Kalisha know that I said she is the best!

As I traveled on the Road to Glory, Joshua said, don't you worry and don't you cry because, I am in heaven standing by and by! As I traveled on the Road of Glory! Joshua looked at me with a glow on his face, saying, I have finished my tasks, I have finished my race! As I traveled on the Road to Glory! Joshua looked at me with a smile between his two cheeks, with his arms and hand stretched out to give me a hug, saying Ma Ma, show me some love, show me some love! Because my home is now heaven above!

As I traveled on the Road to Glory! Joshua looked at me and spoke these words, where he could be heard, saying tell my mother, Kalisha and my brothers, Jason and Trey that I love them and I will see them again someday! As I traveled on the Road to Glory! Joshua looked at me and spoke these words and said! God have given me eternal life and I am no longer dead sleeping in my bed! Because I receive eternal life, to live in heaven with Christ!

As I traveled on the Road to Glory! Joshua looked at me, and spoke these words and said! God have given me eternal life and I no longer dead, in my bed! Because God have given me a change to be

Continued on next page...

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Poetry Reading Luncheon Poem: "While Traveling on the Road to Glory!" (Continued from the following page)

an angel to my family, in order to watch over them, everyday and every night, where the stars shine so bright! As I traveled on the Road to Glory! Joshua held on to my hand, and said, remember, Ma Ma, God has a plan! And His plan is for you to stand! To stand strong in the mist of your sorrow and in the mist of your pain, because there will be some sunshine in your life and there will be some rain!

As I traveled on the Road to Glory! Joshua said to me!
Please remember me, when you see a red balloon flying high in the sky.
Remind my mother, my brothers, Jason and Trey and the family that
I am their angel, flying, bye and bye!

As I traveled up the Road to Glory! Joshua looked at me and spoke these words and said Ma Ma, remember I am not dead, in my bed.

I have been set free! And it is well in my soul, because God has the lest say.

I have been set free! And it is well in my soul, because God has the last say and He is in controlled.

Written by, Reverend Wanda D. Brown

The poem, "While Traveling on the Road to Glory!" Written by, Rev. Wanda D. Brown May, 2012[unpublished]

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry

May 25, 2013

Saturday-3:30 -6:30 p.m.

Crown Jewels Dance Ministry:

Judah First Flag & Stepping For Him Ministries

Presents

3rd Annual: Dance & Poetry Extravaganza

Psalm`50:6 (KJV)- "Praise him with the trimble and dance: praise him with stringed instruments and organs. "Let Everything that hath breathe praise the Lord, praise ye the Lord.



DANCE PROGRAM

Mistress of Ceremony: Rev. Wanda D. Brown

Praise & Worship

Creative Praise Entry

Clap/Shout "by Shekinah"

All Dancers (Are Welcome)

Dance Segment #1

Mariners' Crown Jewels: Dancers

EDGe Ensemble

Dance: Guest Ministries

Dance

Mariners' Crown Jewels: Steppers

Stepping For Him Ministry

Dance Segment #2

Dance

Victory by Faith Ministry

Kalisha Purposely Carrie'd Brown

Dance: Guest Ministry

Dance: Jessica Farrell & Rev. Wanda D. Brown

Mariners' Crown Jewels: Dancers

Dance

ALPHA Ensemble featuring EDGE

Concert and Poetry Reading Luncheon Program continue on next page

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry **May 25th Program Concert** (continued)



~Finale~ DanceGuest Ministry

Mariners' Crown Jewels Ministries EDGE, ALPHA & Judah First ~DINNER IS SERVED~

Proceed downstairs with ticket stub

POETRY READING PROGRAM

Mistress of Ceremony: Sister Antoinette Jones

Poem read by: Sister Anyai Sumpter

Soloist- Brother Scott Burrows

Poem read by: Bernard Keller

Poem read by: Rev. Wanda D. Brown

Soloist- Sister Tonisha Grimes

Short Story Read by: Sister Kalisha Brown

Soloist- Brother Scott Burrows

Poem read by: Tayonna Grimes

Soloist- Sister Nicole Batista

Poem read by: Brother Bermard Keller

Certificate Distributors

Certificate of Appreciation & Leadership Award Ministry Contract information

Crownjewelministries1@gmail.com

Crown Jewels Annual Program information taken from the file of Mariners' Temple Baptist Crown Jewels Dance Ministry, February/March 2013

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry September 2013 Orientation Seminar Flier of the Sacred Arts Annual Seminar of Dance and Drama

"BE THEREFORE READY"
DANCE WORKSHOP/SEMINAR
Saturday, September 28th
11AM-4:15 PM
Mariners' Temple Baptist Church
3 Henry Street
New York, NY 10038

Crownjewelministries1@gmail.com

This workshop/Seminar of Dance and Drama is open to potential and current choreographers and dancers, actors, actresses who are seeking to develop a deep understanding of liturgical, praise dance, acting and choreo drama movements. The worship/seminar will cover dance composition, praise and worship, artistic worship and ministry, creating writing skills and role playing in acting in drama

	Registration Slip	
Name:	Ministry Title/Position:	
Dance Group Name (if ap	plicable)	
Church:Phone:		
E-mail:		

Please return slip to Rev. Wanda D. Brown

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Participants as In-house guests of MTBC Evangelism Outreach Ministry of Family and Friends' Day Saturday, September 14, 2013





Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Participants at God's Promise Baptist Church, Harlem, NY Outreach Ministry Family and Friends' Day Saturday, September 14, 2013

July 29, 2013

Greetings fellows Brothers and Sisters in Christ;

Grace and Peace be unto you from God our Father Lord and Savior Jesus Christ, we pray that this letter will find you and your family in great health.

This is our official letter inviting you to our Youth service "Bring it on." We are asking you to come and help support our young people in lifting up the name of Jesus in song, dance and poetry.

This service will take place on Saturday, September 14, 2013, 3:00 p.m. sharp! Our

service venue is: God's Promises Baptist Church

128th West 118th Street

between Seventh and Lenox Ave.

Lower level

Founder Bishop Thomas Harper

Pastor Nicole Pena

Please let us know if there is any further information, you may need for this great celebration. Feel free to contact Sister Melonie Owens, Mon-Fri. 8a.m. - 6:p.m. or Minister April Matos.

In His Service Sister Melonie Owens and Minister April Matos Service Coordinators

Notation: Choreographer, Kalisha Brown danced as a Mime Dancer representative to the song, "Free" By Kierra Sheard. MTBC Choreographer on https://www.youtube.com

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Participants at Soul Tabernacle Refuge Church, Bronx, NY First Annual Dance Service

November, 2013

Dear Rev. Wanda D. Brown

Greetings in the name of our Lord and Savior Jesus Christ! The Soul Tabernacle Refuge Church for Christ, we invites you to bring forth the preach word as our guest preacher and the Mariners' Baptist Church Crown Jewels Dance Ministry, under your leadership to join us in dance at our first Annual Dance Praise and Worship Service.

The service will be held on Sunday, December 15, 2013, at 4:30 p.m.

Please let us know if there is any further information, you may need for this great celebration. Feel free to contact the church.

In His Service Minister Jennifer Mason

Notation: Letter of invitation to Reverend Wanda D. Brown and MTBC Sacred Arts Crown Jewels Dance Ministry, at Soul Tabernacle Refuge Church, December 15, 2013



Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Reflection from Dance Ministry Leader Choreographer, Kalisha Brown

Reflection on the Crown Jewels Dance Ministry Sister Carrie K. Brown

As the Choreographer, Director and Coordinator of the Crown Jewels Dance Ministry, I can honestly say that it has been a joyous experience. Given the opportunity to work alongside faithful and creative leaders such as Rev. Wanda Brown has given me the motivation to stand strong as a leader overall. The dance ministry has been my training camp, and it has taught me patience, and how I must be open to the situations of others. The ministry has grown in numbers and a great deal of people has shown interest in being a part of the ministry. The interest level has been so high that we decided to expand beyond the dance ministry and include two other components: Stepping for Him Ministry and Judah First Flag Ministry; giving members the opportunity to expound on the gifts that God has given them and explore and hone on other gifts that have yet to be revealed.

Rev. Brown has been a wonderful Spiritual Advisor in which she has supported many opinions, resolved many parent/member and ministry concerns and most importantly continues to teach the ministry how to be spiritually grounded. I have been the choreographer for the Crown Jewels Dance Ministry for approximately 10 years and from its conception, anyone who has journeyed under the direction of Rev. Brown can truly say the ministry has grown and has reached a high peak in its ministry.

Mariners' Temple Baptist Church Sacred Arts Crown Jewels Dance Ministry Reflection from Dance Ministry Leader Administrator, Deacon Adrianne Grimes

Reflection on the Crown Jewels Dance Ministry Deacon Adrianne Grimes

The Sacred Arts Drama Ministry is a ministry with components of Drama, Step, Flags and Praise Dance. Under the umbrella of the Sacred Arts Drama Ministry, the Crown Jewels Praise Dance Ministry is very instrumental in inviting the presence of God into our praise and worship. For the past 10 years, under the Spiritual Leadership of Rev. Wanda D. Brown, the ministry has grown both in number and in spirit. Rev. Brown's dedication and commitment to ALL that she does, is definitely reflected in her attentiveness and passion shown towards the praise dance ministry. Each year we grow spiritually as she guides us higher and deeper in the various aspects of dance specifically about:

- -why do we praise dance
- -who are we praise dancing for
- -why we wear certain colored garments
- -the importance of being in teaching in order to praise dance
- -being on one accord by fasting and meditating prior to ministering in praise dance

Working with the ministry in the capacity of Administrator and a dancer, and under the leadership of Rev. Wanda Brown has been a very fulfilling task, both spiritually and personally. Rev. Brown allows God to guide her and is obedient to what He says. The ministry has had the opportunity to minster in praise dance once a month at our church, on special occasions and outside of the church as requested. We also usher in the spirit of God as we lead in the processional of the clergy and choir. Additionally, we've been able to partner up other praise dance ministries and participate in praise dance concerts whether it's at our church or elsewhere.

Growth has definitely come in and taken over our praise dance ministry. This is because with the support of our Pastor, Rev. Dr. Henrietta Carter, who God has given the vision, we are able to touch the lives of all. The elder population is delighted to observe PRAISE through dance. The younger population are ecstatic about dancing, but most importantly, being able to praise God through dance. I would say the church as a whole has come a long way.

We thank God for Rev. Wanda Brown for her dedication, obedience and allowing God to use her in the area of ARTS across the board. Each year the ministry is taken a step higher in prayer, praise and study. One thing she asks us prior to ministering is "Who you dancing for?" With loud and exuberant voices, we all shout "JESUS!"

The Mariners' Temple Baptist Church Crown Jewels Dance Ministry is on fire for the Lord!

Psalm 150:4 Praise him with the timbrel and dance.

2 Samuel 6:14 And David danced before the LORD with all his might...

Reflection on the Crown Jewels Dance Ministry Skyler Foster

Hi my name is Skyler Foster and I've been a member of Mariners Temple Baptist Church for five years and I've also been on the Crown Jewels Dance Ministry for two years. I remember my audition for placement on the ministry I did not think my solo was any good but I was placed on frontline (experience dancers) that made me even more happy and nervous.

Throughout my first year on the ministry I ran into some setbacks injuring my foot and some naysayers that did not think I belong on the ministry but I made a promise to God if you pulled me through I would praise Him, when I can as often as I can, and he did. God held me at my word and more importantly I held myself.

Being on this ministry ministering to God's people show me more that God can use someone like me to help pull his people closer to him. I am truly grateful to minister with my brothers and sisters on the dance ministry it is a joy like no other. The dance ministry has given more to me then I have to it I'm more grateful then words can describe. I am blessed to be a part of this ministry thank you for the opportunity.

Mariners' Temple Baptist Church Sacred Arts Dance and Drama Ministry 2012-2013 Announcements Clips from Church Bulletins

MTBC YDFC & CROWN JEWELS DANCE MINISTRY

YDFC and Crown Jewels is sponsoring a Spring Shopping Spree to Tanger Outlet Mall, Lancaster PA., Saturday, March 31, 2012, come one and come all and support this event and have the time of your life; Tickets donations, \$40.00., \$25.00 deposit, non-refundable. For more information, Please see, Minister Cara J. Martin. Sunday Bulletin Worship bulletin, February 2012

217th & 218th
Anniversary Committee
Melba Moore Concert
Friday, March 22nd, 2013

Sunday Bulletin Worship, February 17, 2013

Holy Week

Sunday, March 24th
- Sunday, March 31st 2013 Palm Sunday, Maundy
Thursday, Good Friday, and Resurrection Sunday
(Early sunrise Service 6:00 a.m., Easter Breakfast 8:00
a.m. and the

Sunday Bulletin Worship, March 17, 2013

Anointed Acts Drama Ministry Announcements

Join Sacred Arts' Anointed Acts Drama Ministry in Israel!!!

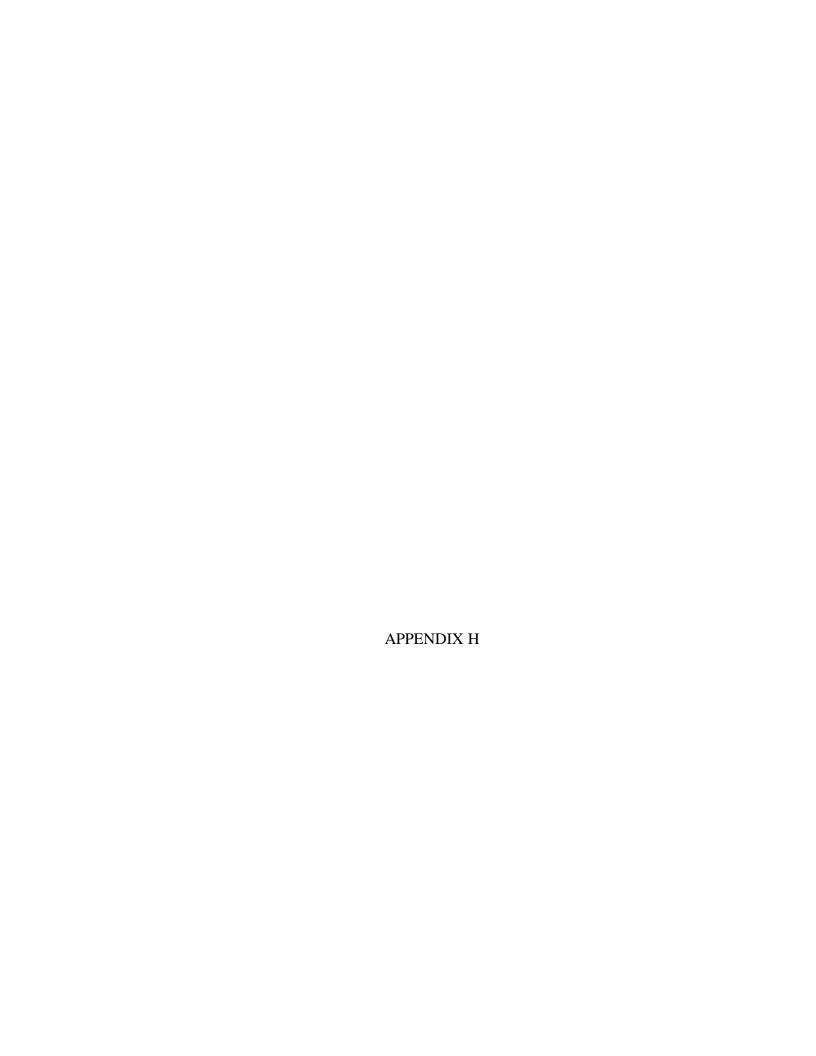
Holy Land Tour

July 14-25, 2014
For more information please
read brochure or call

Lay Min. Kyesha Turner Rev. Wanda D. Brown

This is a note of reminder to all who are traveling with the Sacred Arts Anointed Acts Drama Ministry to the Noah Ark Sight and Sound Trip to Lancaster PA, on Thursday, June 13, 2013. The bus will be departing the church on Thursday at 7:a.m. A continental breakfast will be served starting at 6:15 a.m. to 6:45 a.m. Pleas see Sister Antoinette Jones for itinerary located on trip brochure

Announcements from MTBC Sunday Bulletin, June 9, 2013



Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry

2012-2013 Registration Form



ANOINTED ACTS DRAMA 2012-2013

Please Note: A separate form must out for each returning actor be filled or actress

DRAMA'S PARTICIPANT INFORMATION

Full Name:	
Address:	
Parent(s) Name(s):	
Date of Birth:/	Email address:
Home Telephone # ()	Other Phone # ()
Cell Telephone # ()	
Membership Status:	
Returning Actor or Actress	
Prospective Actor or Actress	

FILL OUT SEASON YOU WOULD LIKE TO **PARTICIPATE**

Please mark (x) in the applicable box to indicate which season you would like to participate in:

Seasons	Time Frame	X
Fall	September – January	
Spring	February – May	
Fall & Spring	September – May	

MARINERS' TEMPLE BAPTIST CHURCH SACRED ARTS ANOINTED ACTS DRAMA MINISTRY LEADERSHIP MEETING

Sunday, February 03, 2013 Immediately After Morning Worship Service

AGENDA

- A. Scripture Reading
- B. Prayer
- II. OPENING OF THE MEETING
- III. ADOPTION OF THE AGENDA
- IV. WELCOME

V. THE PURPOSE OF THE MEETING

- A. One Ministry with two components
- B. Introduction of the Leaders
- C. Fundraisers Events
- D. Ministry Events
- E. Meeting to be adjourned in prayer

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Flier of Auditions for the Christmas Play, 2012

M.T.B.C. Sacred Arts ANOINTED ACTS DRAMA MINISTRY AUDITIONS FOR CHRISTMAS PLAY FOR CHRISTMAS AT MARINERS' (SATRUDAY, DECEMBER 21ST)

The Auditions are scheduled for
Saturday, October 11, 2012. from 11:00 a.m. to 1:00 p.m.
In the Fellowship Hall
Mariners' Temple Baptist Church,
3 Henry Street, New York, NY 10038

For more information call the Church office at 212-233-0423

Or Speak to Lay Minister Kyesha Turner Roman

Reverend Wanda D. Brown, Minister to Dance and Drama Reverend Henrietta Carter, Senior Pastor

From the file of MTBC Sacred Arts Anointed Acts Drama Ministry Auditions Flier for Christmas Play December 2012

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry

Flier information of Auditions for the Christmas Play, 2012



Mariners' Temple Baptist Church
3 Henry Street * New York, NY 10038
Rev. Dr. Henrietta Carter, Senior Servant
212-233-0423



YDFC Children's Ministry & Anointed Acts Drama Ministry PRESENTS:



MAKE A DIFFERENCE THIS HOLIDAY SEASON FOR CHILDREN & YOUTH IN OUR CHURCH AND COMMUNITY!

Saturday, December 22, 2012

1:00 PM – Gift Registration

2:00 PM - "A Christmas Story Skit"

3:30 PM – Gift Distribution

DONATE A CHRISTMAS GIFT!

(Age: Newborn – 17 years old unisex)



~Please Do Not Wrap Gifts~





Financial donations to purchase gifts and wrapping paper are acceptable.

Please make checks or money orders

Payable to: Mariners' Temple Baptist Church

(Memo: YDFC: Christmas Gift)

Rev. Wanda D. Brown, Minister to the Sacred Arts Anointed Acts Drama Ministry Minister Cara J. Martin, Minister to YDFC Rev. Dr. Henrietta Carter, Senior Pastor

From the file of MTBC Sacred Arts Anointed Acts Drama Ministry Auditions Flier for Christmas at Mariners/Christmas Play, December 2012

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Pictures of the Christmas Play, 2012















Mariners' Temple Baptist Church Sacred Dance and Drama Ministry December 31st New Year Eve Service

Watch Night (Freedom Eve Play), 2013

WATCH NIGHT

NEW YEAR'S EVE WORSHIP SERVICE ANOTHER YEARS IS DAWING

GOD IS WITH US

PORTION OF THE SKIT FREEDOM EVE

NARRATOR- From 1641 through 1863 and onwards, Blacks have worked in fields, picking cottons and worked in the big house as cleaning and cooking servants to their masters and their families. For two hundred and twelve's years the slaves had become weary and tried. The word was out that slavery was about to end. It is the year 1863 and the slave laws have been in effect for 212 years.





The Cast of the Watch Night "Freedom Eve" skit, Narrator – Anyia Sumpter, Poetry Reader- Jalani Stuarts, Stepping for Him Ministry, Crown Jewels Dance Ministry, Soloist Tonisha Grimes, Mother, Annie Mae-Rev. Wanda D. Brown, Daughter- Bessie Lue- Antoinette Booker, Wardrobe Designer, Deacon Tressie Edwards



Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Flier of the Black Film Festival, 2013

Mariners' Temple Baptist Church

Black History Film Festival Hosted by The Sacred Art's Anointed Acts Drama Ministry Films & Show Times: Sat Feb 9, 2013 30 min Discussion will follow each film

"Ruby Bridges" 10:15-11:45am

RUBY BRIDGES is a family film about the difficult days of segregation in New Orleans. Ruby Bridges (a first grader) was the first African American child to attend an all- white school in the 1960s south. (90 min. Child- Friendly Film)



Starring Alfre Woodard and Laurence Fishburne. **MISS** EVERS' BOYS is an Emmy-Award winning drama about the Tuskegee Experiment, a government program that withheld penicillin from a group of African American men infected with syphilis so that scientists could study the effects of the disease in blacks during the decades-long experiment. (118 min. Ages 15 & up)

"The Lena Baker Story" 4:30-6:10pm

Tichina Arnold stars as Lena Baker, the first and only woman to be sent to the electric chair in Georgia after shooting and killing the man who had served as her employer, abuser and sexual partner. She claimed self-defense; the state cried murder, and sentenced her to death. This dramatic film tells her story. (100 min. 18th years & over)

Food and Refreshments and Vendor Goods will be available for a small donation

FOR MORE INFORMATION or to Reserve a Vendor Table p lease contact, Rev. Wanda D. Brown MARINERS' TEMPLE BAPTIST CHURCH 3 Henry Street, New York, NY 10038 (212) 238-0423 Sister Antoinette Jones, Assistant Director Lay Minister Kyesha Love Turner, Director Reverend Wanda D. Brown, Minister to Sacred Arts Rev. Dr. Henrietta Carter, Senior Pastor

HOMEGOING SERVICE OF LEONARD NEAL ORDER OF SERVICE

Sunday, May 19, 2013 7:00 p.m.

MUSICAL	PRELUDE
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THE PROCESSIONAL	. REVEREND DR. HENRIETTA CARTER Pastor, Mariners' Temple Baptist Church
THE PRAYER OF CONSOLATION	Minister Dr. Deseree Newkirk
THE HYMN OF PRAISE	The Music Ministry
THE READING OF THE HOLY SCRIPTURE	
Old TestamentPsalm 23	Minister Sonja A. West
New TestamentJohn 14:1-7	Reverend Percy Perdue Sr.
ACKNOWLEDGEMENTS	Sister Valerie Curry Jones
SELECTION Won't Complain	Sister Tonisha Grimes
REFLECTIONS	(2 Minutes Please) Family and Friend
REFLECTION THROUGH DANCE	Sister Kalisha Brown
THE ORITIDARY	
THE ODITORANT	Michael Vincent Neal, (Son)
MEDITATION SELECTION	
	Trustee H. Arba Hall
MEDITATION SELECTION	EVEREND DR. HENRIETTA CARTER Pastor, Mariners' Temple Baptist Church
MEDITATION SELECTIONR	Trustee H. Arba Hall EVEREND DR. HENRIETTA CARTER Pastor, Mariners' Temple Baptist Church Minister Sheila Grimes
MEDITATION SELECTIONR EULOGYR PRESENTATION OF THE FAMILY BIBLE	EVEREND DR. HENRIETTA CARTER Pastor, Mariners' Temple Baptist ChurchMinister Sheila GrimesWeldon Funeral Home

Serving Today

Deacon Board
The Joint Usher Board
The Kitchen Committees
Reverend Sondra Boozebailey, Minister of Music
Jamal Hamilton

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Flier for the Maundy Thursday Skit, 2013

Celebrate Maundy Thursday with the Sacred Arts Anointed Acts Drama Ministry!

"The Meal"

A series of monologues celebrating Jesus' last supper with his friends



Written and Directed by Rev. Wanda D. Brown March 28, 2013 @ 7pm arch 28, 2013 Mariners' Temple Baptist Church

3 Henry Street, NY, NY 10038 212-233-0423

(4, 5, 6 Trains to BK Bridge)

Antoinette Jones, Assistant Director of Anointed Acts Sis. Kalisha Brown, Director of Crown Jewels Dance Ministry Lay Minister Kyesha Turner, Director of Anointed Acts Rev. Wanda D. Brown, Minister to the Sacred Arts Ministries

Rev. Dr. Henrietta Carter, Senior Pastor

Cast of the Maundy Thursday Skit- Unknown, Biblical Woman- Deacon Janice McLaurin, Jesus –Jamal Hodges, Disciples, Peter- Kareem Brown, James – Reverend Percy Perdue, John- Alex Booker and Crown Jewels Dancer- Valerie Curry Jones

From the file of MTBC Sacred Arts Anointed Acts Drama Ministry, Maundy Thursday Skit, "The Meal," March 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Flier of Easter Play In Three Days, March 2013





"In Three Days" The 2013 Easter Drama Written & Directed By Kyesha Love Turner

How far would you go to save your child? Curtis Jones is on death row and will be executed in three days for crimes he claims he did not commit. After turning down a pardon in exchange for a guilty plea, his mother is losing hope. Many believe Curtis is beyond redemption but his mother is desperate to save the child she once raised in church. If she cannot save his life, she will make one last attempt to save his soul. She calls upon the only man she believes can help, the Bishop who baptized Curtis as a boy. While in prison Curtis hears the story of another man about to die for crimes he didn't commit...he learns about Jesus. Will Curtis finally give his life to Christ before it's too late?

Mariners' Temple Baptist Church

3 Henry Street New York, NY 10038 (212) 233-0423
Lay Minister Kyesha Love Turner, Drama Director
Antoinette Jones, Asst. Drama Director
Rev. Wanda D. Brown, Minister to the Sacred Arts Anointed Acts Drama Ministry
Rev. Dr. Henrietta Carter, Senior Pastor

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Casting List of the Easter Play In Three Days, March 2013



Participants of the Cast

Mary Jones- Lay Minister Kyesha Turner**
Young Curtis- Jelani Sturats
Defense Attorney – Jamal Hodges
Court Office- Lonnie Jones
Prison Guard- Deacon Hugh Booker
Simone the Pharisee- Bruce Martin
Doctor- Jamal Hodges

Curtis Jone-Aundree Booker, Bishop Peter- Deacon Darryl Watson** Prosecutor-Ronald Johnson Judge- Bruce Martin Jesus- Lonnie Jones Sinful Woman – Anyai Sumpter



MTBC Sacred Arts Crown Jewels Dance Ministry

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry

Outside Event of Sing Harlem Sing

Mariners' Temple Church New Disciples & Follow-Up Ministry Cordially invites you to



Saturday May 4, 2013 at 2pm Location: Oberia D Dempsey Theatre 127th West127th Street West

Between: Malcom X Blvd and Adam Clayton Powell Jr. BLVD (Lenox & 7^{th} Ave)

Public Transportation: A, C, D, B, 2, 3, trains to 125th Street and M2, BX15, M100, M101, M60, M102, M7 buses

Reserve Your Seat(s) by Contacting:

Deacon Hugh Booker
Ms. Coreen Parks
Deacon Darryl Watson
Street)

Mr. Skylar Foster
Deacon Janice McLaurin
Min. Dr. Deseree Newkirk

Church Office (212) 233-0423

DONATION \$45.00

Mariners' Temple Baptist Church located at 3 Henry Street,
The corner of (Oliver

New York, NY 10038 Rev. Dr. Henrietta Carter, Pastor

From the file of Mariners' Temple Baptist Church New Disciples & Follow Up Ministry, May 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Trip to the Behind Scene Tour and Noah Arks Play At Sight-In-Sound Theatre Lancaster, PA



From the file of the Sacred Arts Anointed Acts Drama Ministry, Noah's Ark Trip, June 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry

Trip with the Participants to the Behind Scene Tour and Noah Arks Play At Sight-In-Sound Theatre/ Lancaster, PA



Access Pass to the behind the Scene Tour Thursday, June 13, 2013











From the file of the Sacred Arts Anointed Acts Drama Ministry, Noah's Ark Trip, June 2013

Mariners' Temple Church Sacred Arts Anointed Acts Drama Ministry

Trip with Participants to the Behind Scene Tour and Noah Arks Play At Sight-In-Sound Theatre/ Lancaster, PA

Workshop/Seminar on the Biblical Passage Noah Ark









Mariners' Temple Baptist Church Sacred Arts Choreo-Drama Ministry Filer of the play *The Trial*



Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry

When

Saturday June 8, 2013-12-23

Place

Mariners' Temple Baptist Church 3 Henry Street, New York, NY 10038

Phone

212-233-0423- Church office 212-406-8071 – Fax

Time

6:30 to 8:30 p.m.

Donations

\$15.00, in Advance, \$20.00 at the Door \$10.00 (ages 5-12), 4 and under Free Refreshment served for a small donation

For more information, please contact

Rev. Wanda D. Brown, Minister to Sacred Arts Ministry @212-233-0423- Church Office, email, mtbcoffice@aol.com

Rev. Dr. Henrietta Carter, Senior Servant

Mariners' Temple Church Sacred Arts Choreo-Drama Ministry **Pictures of the play** *The Trial*





























Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Flier, Taking it to the Street Crusade and The Christmas Skit, "Christmas at the Kitchen Table



The MTBC Sacred Arts Dance and Drama Ministry

PRESENTS:

Taking It To The Street Dance and Drama Pre-Christmas Celebration Crusade

MAKE A DIFFERENCE THIS HOLIDAY SEASON!

COME ONE, COME ALL!

AND JOURNEY ALONG WITH US

AT OUR 1ST ANNUAL

PRECHRISTMAS CELEBRATION CRUSADE!

Matthew 28:19-20- "Go Ye Therefore..."

FEATURING THE CHURCHES OF THE LOWER EAST SIDE

Mariners' Temple Baptist Church, Gethsemane Baptist Church, Emmanuel Presbyterian Church, Greater New Hope Missionary Baptist Church, DeWitt Reformed Church and St Augustine Church

Saturday, December 14, 2013 10:00 a.m. to 3:00p.m.

~Included in the Crusade ~









The Crusade will start out in front of Gethsemane Baptist Church
On 7th Street and will travel to Emmanuel on 6th, Greater New Hope on3rd St., Dewitt
Reformed Rivington and St. Augustine and Mariners' Temple at Henry Streets of

The Closing Program will end at Mariners' featuring the Pre-Christmas Celebration Skit "CHRISTMAS AT THE KITCHEN TABLE"! There is no Charge and all are Welcome

Mother Ann Neal Church School Superintendent, Deacon Adrianne Grimes, Administrator of Dance Lay Minister Kyesha Turner, Director of Drama, Sister Kalisha Brown Chorographer/Director of Dance, Reverend Wanda D. Brown, Minister to Dance and Drama Reverend Dr. Henrietta Carter, Senior Servant

From the file of Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry, flier of Crusade, Dec. 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Pictures of "Taking it to the Street Crusade

Gethsemane Garden Baptist Church



Rev. Earlean Oliver, Pastor

DeWitt Reformed Church



Rev. Dr. Michael Edwards, Pastor



Rev. Dr. Grace Mays, Interim Pastor

Mariners' Temple Baptist



Rev. Dr. Henrietta Carter, Pastor

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Taking it to the Street Crusade Closing Program The Skit, "Christmas at the Kitchen Table Dates, Saturdays, December 15th and 21st, 2013

Mariners' Temple Baptist Church
Pre-Christmas
Take It to the Street Closing Program
CHRISTMAS AT THE KITCHEN TABLE

DEVOTION

WORSHIP LEADER

PRAYER

SCRIPTURE READING

CHRISTMAS SELECTION
Musician Monte` Blue

POETRY READING

CHRISTMAS SELECTION Musician Monte` Blue

DANCE SELECTION CROWN JEWELS DANCER Sister Valerie Curry Jones

SKIT OPENING SONG
Joy to the World
SKIT: Christmas at the Kitchen Table
Written by Rev. Wanda D. Brown (unpublished)
SKIT CLOSING SONG
Silent Night

Cast Members- Narrator- Bruce Martin, Mother, Jan Smith- Tonisha Grimes, Understudy- Rev. Wanda D. Brown, Three Daughters, Sarah- Shakyra Wooley, Sue-Anyai Sumpter, Sandy- Samaria Watson, Angel #1- Chris Brown, Angel #2- Jordyn Chambers, Understudy- Bicianna, Joseph- Joseph McBain, Shepherd –Jason Brown

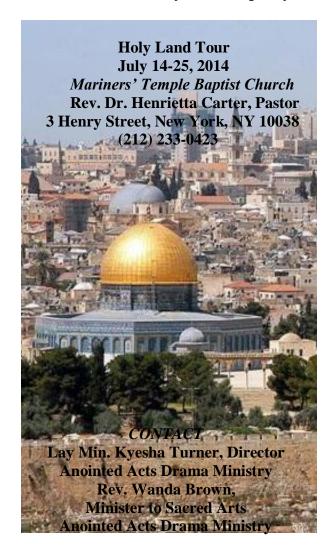
Homeless Young Man- Jelani Stuarts, **Set and Design-** Jasmine McBain and Tayonna Grimes **Wardrobe Designer**- Deacon Tressie Edwards, **Director**- Rev. Wanda D. Brown *Reverend Dr. Henrietta Carter, Senior Servant*

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Pictures of the "Taking It to the Streets" Closing Program The Skit, Christmas at the Kitchen Table Dates, Saturdays, December 15th and 21st, 2013



From the file of Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry, Closing Program of "Taking it to the Street, Crusade and Pre-Christmas Celebration, Dec. 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Brochure of the Holy Land Trip July 2014



Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Reflection from Drama Leader Director, Kyesha Turner

Reflection on Mariners' Temple Baptist Sacred Arts Dance and Drama Ministry

The Sacred Arts Ministry combines what was established as separate ministries (Anointed Acts Drama Ministry, Crown Jewels Dance Ministry, Steppers of Love, Mime, Choreodrama, and the Flag Ministry), under one larger umbrella ministry. With the implantation of Sacred Arts all of the worship arts ministries listed above are united under one ministry and can work together whether it is joint fundraisers or joint performances which we have done.

Each ministry is semi-independent however the Sacred Arts ministry as a whole is more on one accord. Some of the Sacred Arts ministries were more active than others and jointly we are able to include many areas of the ministry when we are ministering whether it is through drama or dance. As the director of Anointed Acts, I am pleased with the work of Sacred Arts.

New leaders are being raised up and stepping into leadership roles that allow God to use them to His glory through the gifts He has given them. I also believe that the anointing upon the group as a whole has grown as the members become more mature in the Lord. Initially the initiation of Sacred Arts took some getting used to because in the beginning it was not clear to me the purpose of Sacred Arts. At the time it felt like one more ministries to a long list of worship arts ministries. Each ministries listed above was a separate ministry to me.

At one point it felt as if Sacred Arts would take away identity of these ministries that the leaders took time to build; but over time, the purpose of the Sacred Arts ministry and the benefit of having a larger umbrella unite the Ministry of Dance and Drama. Sacred Arts is impacting the congregation through the arts.

Since its implementation Sacred Arts has had many events, fundraisers, and is very active in the church that allows the members to serve in a way that they may not otherwise have an opportunity to do so.

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Reflection from Drama Leader Assistant Director, Antoinette Jones

Reflection by Antoinette Jones

As I reflect on my role as an Assistant Director of Drama Ministry at MTBC, I cannot help but to smile. I smile thinking of all the people who worked so hard to bring the Word of God to life. There was so much time and effort invested on all the plays this Ministry has written and successfully performed and I am grateful to have worked with such a dedicated group of people. I am even grateful to have worked under the leadership of a woman who is no stranger to hard work herself. Reverend Wanda Brown is a leader who will roll up her sleeves, kick off her heels, and do whatever it takes to bring forth and end result of excellence. I smile again and am humbled at the mere thought of all the work she has invested in this ministry along.

I was given a lifetime of learning working under her leadership and I thank God for the opportunity. One main lesson that I will take away from this experience is the importance of faith. Whenever you are doing something for the up building of the Kingdom of God the enemy's sole purpose is to get you to give up having not accomplished what you set out to do.

However, when you know that you are on assignment for God and you move forward with an unwavering faith, there is nothing that you will not accomplish. It is this unwavering faith that is the backbone of the MTBC Drama Ministry. This ministry is on an assignment so things have often wrong, but with the faith of a few we preserved and hopefully put a smile on the face of God.

A REFLECTION ON THE DRAMA MINISTRY

At Mariners' Temple Baptist Church By Director, Aundree` Booker

As one of the Assistant Director for the Drama Ministry this past year I witnessed firsthand the hard work and dedication necessary for the success of the Ministry every time a production was put forth. This dedication and hard work was exemplified first in the leader of the ministry, Rev. Wanda Brown and then copied by the members. Rev. Brown made it a point to stay as organized as possible with every play and did a great job delegating different tasks and responsibilities to the other leaders of the ministry. She has an amazing knack to challenge people to take on roles in which they can excel despite their own personal doubts because she sees the potential each actor and actress have.

The members of the ministry range in age from children to elders, but it is stressed that everyone understands that we are in the business of ministry and we will minister at the direction of God. Despite all the preparation and organization it seemed to be inevitable that the day of each production was filled with chaos and unforeseen obstacles but we all know, "the show must go on. "Keeping God first proved always over come whatever problems did arise and each production seemed to be successful and God always received the glory. Being a part of this ministry has shown me the power of faith and has taught me to truly believe that God is in control of all things. I am truly grateful to be a part of something that delights God, win souls and provide entertainment for God's people.

A REFLECTION ON THE SACRED ARTS MINISTRY OF DANCE & DRAMA MINISTRY At Mariners' Temple Baptist Church By Jelani Stuart, a Participant

I having being participating in the Mariners Temple Baptist Church Sacred Arts Ministry of Dance and Drama for several years. Participating in the Dance and Drama Ministry at Mariners, helped motivated and inspired me to go beyond the four walls of the Church to express my talents. In May 2012, I participated in my first lived musical production, held at my School A Philips Randolph of Harlem, NY. The play was titled "Human Nature" "A Tribute to Michael Jackson." It was basically about re-telling the life events of the King of pop Michael Jackson through his music and career. I decided to be a part of this play/showcase because I love the arts. It was choreographed and directed by two-Emmy-nominated artists. I life time achievement goal is I am focusing on pursuing my dream of becoming a professional dancer and actor in the near future.

I thank all the leaders of the ministry who have contribute to my growth and my success in the performance arts field. I give special thanks to Rev. Wand Brown the Spiritual leader of this ministry. She leads by example in everything that she does and she says. Outside her greatness as a leader, she also goes above and beyond and participate in the ministry, as a dancer and actresses. She have encouraged me on many occasion that I have nature talent and if I stay focus on those things that God have given me as gifts as an artist, I will go far in life. I will achieve my dream.

I give thanks to my Mother Deacon Janice McLaurin for allowing me to participate in the ministry. I thank our Pastor, the Reverend Dr. Henrietta Carter for allowing the vision to go forward. The Bible state in **Proverb 29:18-** "Where there is no vision the people perish."



Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Seminar Women Pastor's Colloquium La Jolla, San Diego April 7th – April 11th, 2013

Clips of E-mail/Letter to Dr. Henrietta Carter, from Holly Vincent Bean and Mary A. Hulst E-Mail March 13, 2013

Hi Henrietta.

I am so pleased that I will soon see you at the women pastor's colloquium in La Jolla. It is a beautiful setting... Last year at the close of our time in Atlanta, we did some brainstorming about desired themes for this year's time together an done those suggestions was to spend some time around the subject creativity ministry. Out of that discussion we have planned this theme to be "What the HeArt Sees-Unleashing Creativity in Ministry."

I am in the process of recruiting leadership for various parts of the program and hope that you might be willing to lead one of our sessions. I have the name the session **"The HeArt of Wondering Walking"...** A Bible verse that seems so appropriate to this theme is Jeremiah 6:16 (ESV), "Thus says the Lord: "Stand by the Roads, and look and ask for the ancient paths, where good is walk in it, and find rest for the souls." Part of Psalm 104 is also appropriate. I am wondering if you might play with the verses...then send us out on a bit of a contemplative walk...

The time I am asking for your help would be the last session on Tuesday, April 9. The timing is 4-5 p.m. It will have been a full day, so this is really a time to process and reflect on our time getting acquainted and getting into the theme. It should not involve much preparation by, you rather giving the group direction.

March 26, 2013

Dear Henrietta,

... Our theme for this year's gathering is "What the HeART Sees- Unleashing Creativity in Ministry." We will explore the theme in different ways. In our first session we will introduce ourselves and check in by talking briefly about an object or an image that expresses how god is creativity at work in your life or a way the object or image with you to share.

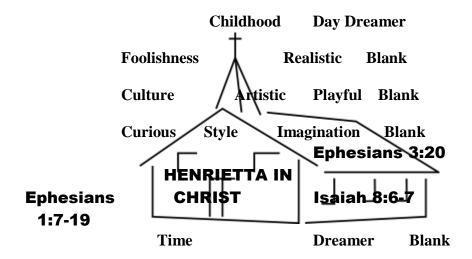
Blessings,

Holly Bean

From the file/Desk of Pastor Rev. Dr. Henrietta Carter, Mariners' Temple Baptist Church, April 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Seminar Pastor's Women Collegiums La Jolla, San Diego April 7th – April 11th

Drawing of creativity of the Mind, of What the HeArt Sees



Sample Ticket

MUSEUM OF CONTEMPORARY ARTS SAND DIEGO

Education Tour: Senior/Military - \$4

4/9/2013 \$ 4.00 Expires 4/16/2013

Free 25 & under made possible by Qualcom Valid at both MCASD's Downtown

and La Jolla locations through expiration date.

Study Material used, Prayer Walking Guide, Excerpted from Prayerwalking, by Steven Hawthorne and Graham

Play and Skit Material from Mariners' Temple, the Easter Play, "In Three Days" and the Maundy Thursday Skit, "The Meal" "Footprints in the Sand", by Mary Stevenson

Church Building Clip art 101, Clker.com

From the file/Desk of Pastor Rev. Dr. Henrietta Carter, Mariners' Temple Baptist Church, April 2013



Mariners' Temple Church Sacred Arts Anointed Acts Drama Ministry Clips of Rev. Wanda D. Brown Creative Arts Sermon Sunday, March 17, 2013

SUBJECT: YOUR SINS OF AFFICTIONS WILL SET YOU FREE SUB-TOPIC- "I CAN'T GET NO SACTISFICATION"

... The word **issue** in the Strong's Concordance Hebrew and Greek Bible Dictionary is pronounced **in the Greek language** in the KJV as **rhu-ses**, and the **biblical usage** of the word as **a flowing issue**.

The Strong's Concordance Hebrew and Greek Bible Dictionary pronounced The word affliction in the Greek language of NASB as ma-steks and the biblical usage is a metaphor of a whip, it has to do with one being curse with a disease, it is also considered to be a calamity and having misfortune; it is especially sent by God to discipline or punish.

The modern day usage of the word affliction is described in these terms by Webster's New World Dictionary and Thesaurus. The dictionary, meanings of the word affliction is the word pain and suffering.

The thesaurus meanings of the word affliction, means, trouble, hardship, plight, difficulty, it also means something been in one's way, obstacle, obstruction, stumbling blocks, impediment, complication, hardship, adversity, misfortune, discouragement, setback, pressure, grieve, stress, oppression, depression and frustration. If you considered some of these words to be an issue(s) in your life, one time or another just say amen!

How many of you know what it means to be afflicted by something or someone? Having an **affliction** is not just a **mental or a physical issue**, but it can also be a spiritual issue, because, God could allow a person to become a thorn in your side just as God gave Paul in **2 Corinthian 12:7.**

There is a story that relates to life **afflictions or** life **is-sues** that I will like to share with you. It also relates to both the Bible story of the **woman with the issue of blood** and some of our life stories.

The story I am sharing with you is called **Jack and the Beanstalk.** There is a movie that has been showing at the movie theatre for the past few months, and it is called **Jack the Giant Slaver.**

Many of us focus on Jack as being the actual hero or lifesaver of the story, but it is his mother who was actually the "she-ro" and lifesaver of this story. This is women history month. Because without his mother that would be no Jack, without his mother's love, teaching and guiding him in his life, he would not have known how to survive.

The story Jack and the Beanstalk is an English fairytale. Jack was an only child, an only son, his mother was a widow, meaning that his father had died, they were poor. They had sold all their furniture's, with the exception of the kitchen table and a couple of chairs and their beds.

They were hungry and had no food to eat. They had one cow left, Milky-White and they had milked her dry. They find themselves in a die-hard situation, because they had no more food to eat or milk to drink.

Being in this type of situation made them felt as though that they could not get any satisfactions; The story of **Jack and the Beanstalk** also relates to the story of the **widow and her son** in the book of **Elijah**, **I King chapter 17: 8-20**, **the Great Drought**.

These stories let us know that we all have **is-sues**. Point at yourself and look at yourself and say three times for the Father, Son and Holy Ghost, **I have is-sues**, **I have**

sues. In order for us to get some type of satisfactions, we have to recognized that we have **issues.**

If the song that was written by the Rolling Stone, "I can't get know satisfaction was written in Jack and his mother time or either in the time of the woman with the issue of blood, they all would probably be singing this song, I can't get no satisfaction, I can't get no satisfaction, cause I try and I try, I can get no, no, satisfaction, hey, hey, that what I say, I can get know satisfaction.

Jack and his mother tried to get some satisfactions by selling their **cow**, **Milky-White** to the market.

The woman with the issue of blood tried to get some satisfactions by spending all her monies on physicians who had milk her dry and they really did nothing for her. Matter of fact, the Bible tells us that she became worst in her afflictions, her illness and her issue.

During those **twelve years**, this **woman** had become thin, while traveling on this journey. She had lost a lot of weight.

Being sick for twelve long years will make you lose a lot of weight and it will also make some of us lose our minds. Many of us would not have been as strong as this woman had been.

This woman had became worst and had lost hope, she felt as though that she had become a **hopeless case.** There was no one there to help her throughout the twelve years of her journey in this depressing situation. I know she probably said to herself "I can get no satisfaction."

Jack, he was so excited that he hurry back home to share with his mother, who is the head of the house, what he thought was a barrel of good news. However, the mother did not respond in the same way that Jack did about the beans.

In other words, she did not get any **satisfactions** from them. In her anger, she called him a **fool and an idiot** and threw the beans out of the window and sent Jack to bed hungry, as she herself went to bed hungry as well. She probably said to herself, self, I can't get no satisfaction, no matter how hard I try.

Awe, there is an awe, ha moment that is about to happen for both for Jack and his mother and the woman with the issue of blood.

Jack mother was in her **carnal mind**, before she went the bed that night. The next morning, Jack woke up and saw a large beanstalk that had grown all the way up in the sky. And out of curiosity, he climbed up that beanstalk to see what he could find.

He saw that a **Giant** and his wife lived in the area and they had items such **as food to eat**, **two bags of gold**, a **hen that laid golden eggs**, and a golden harp that could sing. In order for Jack to get a bag of gold, the hen that laid the golden eggs and the singing golden harp, he had to face, what I called his personal giant.

He had to face his **giant** not only one time, or two times, but three times, and this became his **is-sue**. Was he **fearful in facing his giant?** Yes, he was, (Pause) but he faced his giant, was he running scare, when he face his giant? Yes, he was, but he faced his giant. He did not allow any stumble blocks stop him for facing his giant.

Jack accomplished these things through the faith and courage he had developed in his mind. No matter what it took he was going to succeed at defeating his Giant. I think his mother taught him well. "This still women history month," you cannot face your giant or adversary, unless you had a good teacher.

He resolved his issue, by defeating his Giant. He did this, by cutting down the beanstalk and making the giant fall to his death. His mother and him became rich and lived happily ever afterward.

The woman with the issue of blood, she had been through many different triumphant, trial and tribulations. She was a woman who had lost her identity. She was known as the woman with an issue of Blood. Although society had rules for unclean people to be isolated from the norm, the woman issue of blood had developed a reputation of boldness and persistence's.

She had been in isolation for twelve long years. Not only did she lose a large amount of blood, but she had lost a large amount of assets. She felt defeated, until she heard about a man named Jesus.

After hearing about this man, named Jesus, she begins to face her giant, just as Jack in the beanstalks story face his giant. She begins to face her oppositions, just as Jack in the beanstalk face his oppositions.

Mark gives an illustration on how she faces her giant and how she faces her opposition and how she became free in her **sin of afflictions.**

... She said if I just could touch his **garment** I can get well. She stated if I can just touch his garment, I will be made well. In Matthew 9: 20 it stated she came up behind Jesus and touch the hem of his garment.

... She said if I just could touch his **garment** I can get well. She stated if I can just touch his garment, I will be made well. In Matthew 9: 20 it stated she came up behind Jesus and touch the hem of his garment. And in Mark it stated that the woman came up in the crowd and she touched Jesus, and immediately she was made well. The blood dried and she was healed.

The significant of this story is not just about **the woman with the issue of Blood or her affliction, nor her healing;** the importance of this story is about who she touched and while she touched him and how she had to face her fear of her giant in order to get next to him, where she could become free in her sin of affliction, where she could become satisfied in her healing.

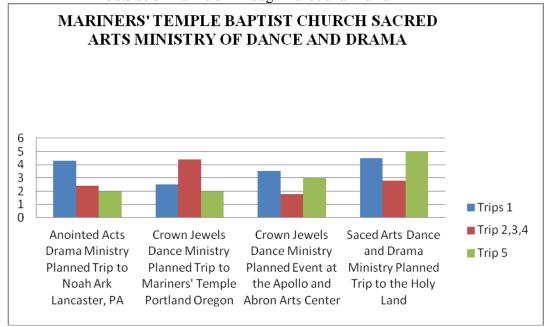
Who is this man Jesus? This is the man that Mark knows as the miracles working man. Not only did he work miracles on the woman with the issue of Blood, but He brought Jarius daughter back to life. He brought Lazarus back to life. He cast out demons after demons, he made blinds men see.

Who is this man Jesus? He is the man that faced the greatest giant of them all. He faced the giant of sin, while dying on the cross for your and my sins?

Who is this man, Jesus? He is our Lord and Savior and he want us to know today that we can continue to reach out and touch him.

From the file of Rev. Wanda D. Brown, Mariners' Temple Baptist Church, Preached Word March, 2013

Mariners' Temple Baptist Church Sacred Arts Anointed Acts Drama Ministry Professional Chart on How to Evangelize Outside of Mariners' Through Dance and Drama



- **Trip 1- The Anointed Acts Drama Ministry-** scheduled a trip to the Noah's Ark play, held at Sight-in-Sound Theatre, Lancaster, PA, on Thursday-Saturday June 13-15, 2013. The overall trip was successful. The rating on the planning and the outcome of this trip was rated on a scale of 1 to 6. The overall rating was rated as 4 1/3 in comparison with the other trips of this chart.
- **Trips 2-The Crown Jewels Dance Ministry** scheduled an event to be held at the Apollo, New York, NY in the month of August 2013. The preparations, the planning and the outcome for this event were not done successfully. The rating on the planning of this event on a scale of 1 to 6 it was rated as a 2. The rating on the outcome of this event was rated on a scale of 1 to 6. It was rated as a 1 which does not appear on this chart, because it is established as a continue process.
- **Trips 3-The Crown Jewels Dance Ministry** scheduled an event to be held at the Abron Arts Center, New York, NY for the month of June 2013. The preparations, the planning and the outcome for this event were not done successfully. The rating on the planning of this event was rated on a scale of 1 to 6 and it was rated as a 2. The rating on the outcome of this event was rated on a scale of 1 to 6 and it was rated as a1 which does not appear on this chart, because it is established as a continue process.
- **Trip 4- The Crown Jewels Dance Ministry** -scheduled a trip to Mariners' Baptist Church of Portland Oregon, scheduled for October 17th to 21st 2013. The preparations, the planning for this trip were done successfully and it was rated on a scale of 1 to 6. The overall rating was a 4 1/3 in comparison with the other trips of this chart. The rating on the outcome of this trip was rated as a 1, which does not appear on the chart, because it is established as a continue process.
- **Trip 5-The Anointed Acts Drama Ministry** planned to have trip to the Holy Land scheduled for July 14-24, 2014, the preparations and the planning of the trip has received a high rating on a scale of 1 to 6, which was rated as a 5. The outcome of the trip is still being rated due to the dated of trip, because it is an ongoing project for the year 2014.

MTBC Professional Chart on Evangelism of Dance and Drama Created by Reverend Wanda D. Brown, August 2013

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